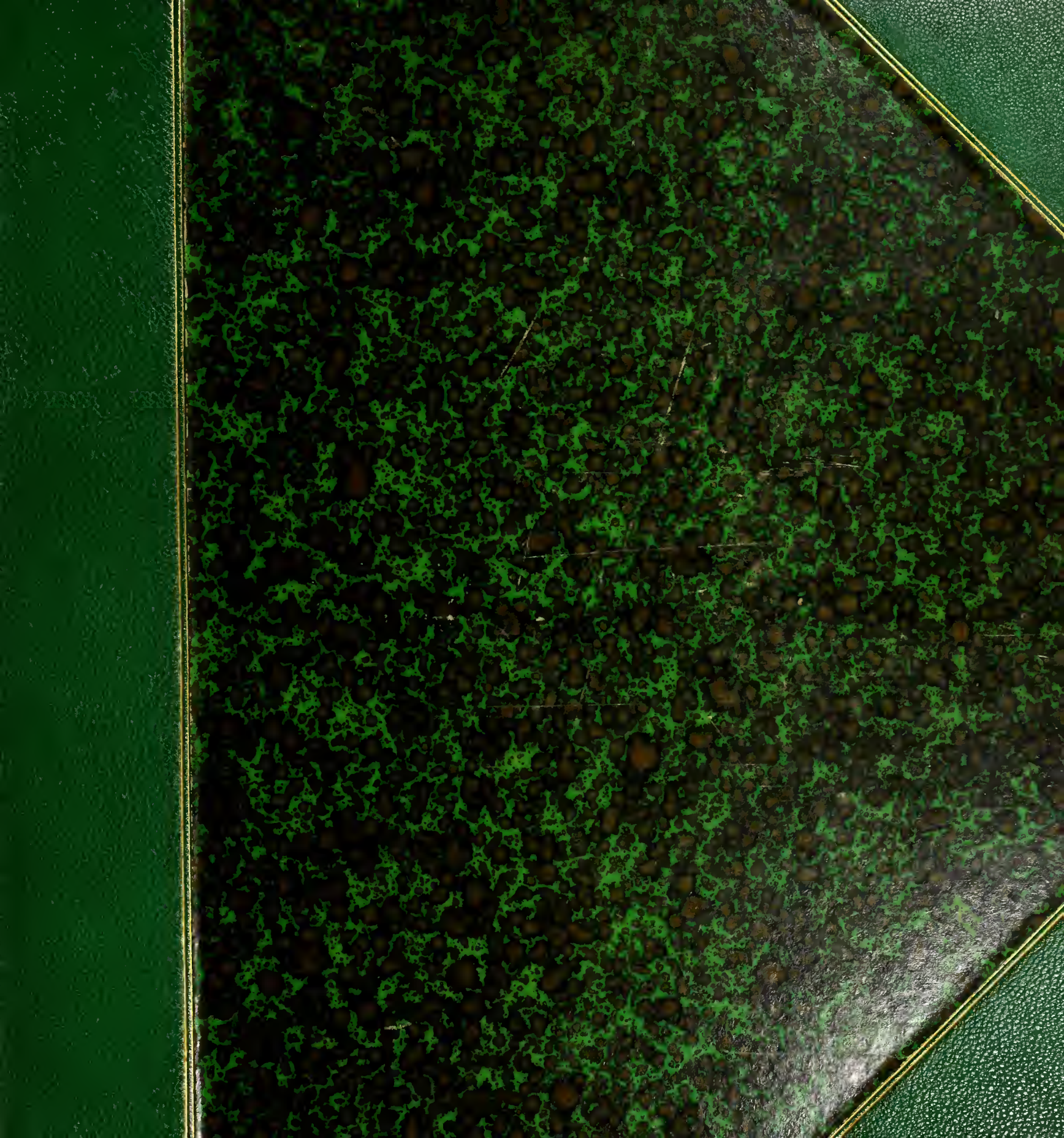

☆☆ M Cab. 2. 23 Vol. 1.

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THE ALLEN A. BROWN COLLECTION

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MUSIC GIFT TO LIBRARY

Two Splendid Collections Are Presented

To Be Added to the Allen A. Brown Collection

Vizentini Scores and John Barnett Operas

Are Presented by Mr. and Mrs. Henry M. Rogers

Two splendid gifts have been made to the Allen A. Brown music collection of the Boston Public Library, and will be turned over to the trustees tomorrow.

As an expression of their appreciation of the services to Boston of Allen A. Brown, Henry M. Rogers and his wife, Clara Kathleen Rogers, have presented to the library the unique Vizentini collection of operas. The trustees have accepted the gift and the property will be turned over to the library tomorrow afternoon.

Joining with Mrs. Rogers, who was a daughter of John Barnett, "the father of Modern English Opera," as he has been called, Domenico Dragonetti Barnett of Cheltenham, England, Reginald Barnett and Julius Barnett have also given to the library, for the Allen A. Brown collection, some of the original manuscripts of operatic scores by John Barnett, together with portraits, sketches, play-bills, contemporary criticisms, etc. The donors act in fulfillment of the expressed wish of Rosamund Mary Liszt (Barnett) Francillon, wife of Robert E. Francillon of London, recently deceased, children of John Barnett who was born at Bedford, England, July 15, 1802, and who died at Leckhampton Hill, near Cheltenham, England, April 17, 1890.

The Vizentini collection consists of thirteen bound volumes of the personal and private collection made by Louis Albert Vizentini (1841-1906), pupil of the Conservatories of Paris and Brussels, solo violinist at the Théatre-Lyrique, director of the Théatre-Porte St. Martin and Gaité, manager of the Royal Theatre at St. Petersburg, director for one season of the orchestra at Pawolawft, manager of the Variétés, Les Folies Dramatiques, La Lyrique, and La Gymnase, Paris, also of the Grand Theatre of Lyons, etc., at all of which theatres he produced many masterpieces.

Besides the scores of the operas, and the original letters from composers and singers taking part in the performances, these works contain many original drawings made by well-known artists who superintended the costuming of the operas, and other interesting contemporary data. Mr. Brown discovered this collection in Paris in 1909. He told Mr. Rogers of the "find," and Mr. and Mrs. Rogers decided that they could find no better way of expressing their own appreciation of what Mr. Brown has done and is doing for the lovers of music in Boston, than by securing the whole lot of carefully arranged material. They accordingly cabled Mr. Brown, who secured the collection, which represents the works of the following composers:

Gounod, Ch.—"Jeanne d'Arc," drama by Jules Barbier; two volumes, full levant; Le Théatre Gaité, 1873.

Joncieres, V.—"Dimitri," words by H. de Bornier and A. Silvestre; one volume, crushed levant; Théatre Lyrique, 1876.

Offenbach, J.—"Le Voyage dans La Lune," text by V. Leterrier and A. Martier; two volumes, full crushed levant; Théatre de la Gaité, 1875.

Massé, V.—"Paul et Virginie," poem by Jules Barbier and Michael Carré; one volume, crushed levant; Théatre Lyrique, 1876.

Erlanger, Camille—"Le Juif Polonais," poem by Henri Cain and P. B. Ghensi; one volume, half red morocco; Opéra Comique, Paris, 1900.

Pierné, Gabriel—"La Fille de Tabarin," words by V. Sardou and Paul Ferrier; one volume, half red morocco.

Bruneau, A.—"L'Ouragan," poem by Emile Zola; one volume, half red morocco; Opéra Comique, 1900.

Massenet, Jules—"Cendrillon," text by Henri Cain; one volume, fancy boards. This work was never completed by Vizentini, and was probably the last volume he attempted to illustrate.

Humperdinck, E.—"Hansel et Gretel," poem by A. Wette; one volume, half red morocco; Opéra Comique, 1900.

Saint-Saëns, C.—"Le Timbre d'Argent," text by J. Barbier and M. Carré; one volume, full crushed levant; Théatre Nat. Lyrique, 1877.

Pierné, Gabriel—"Vendée," poem by C. H. Foley and Adolphe Brisson; one volume, full hound white levant; Grand Théatre de Lyon, 1897.

The original manuscripts of operatic scores by John Barnett include:

"Win Her and Wear Her" (one volume), a lyrical version of Mrs. Centlives's "A Bold Stroke for a Wife," produced at the Lyceum Theatre in 1832, with Braham in the principal character.

"The Mountain Sylph" (two volumes), produced at the Lyceum in August, 1834, where it had a prolonged run, and afterwards was reproduced with great success. It is from this opera that Mr. Barnett derived the title "The Father of English Opera." Of its production Professor McFarren has written as follows:

"Here then was the first English opera constructed in the acknowledged form of its age since Arne's time honored Artixerxes (1762, and it owes its importance as a work of art, not more to the artistic mould in which it is cast than to the artistic, conscientious, emulous feeling that pervades it. Its production opened a new period for music in England, and from it is to be dated the establishment of an English dramatic school, which is not yet accomplished, has made many advances."

Overture to and separate numbers from "Fair Rosamund" (one volume), an opera produced at Drury Lane, February, 1837.

"Farinelli," an opera (three volumes), produced at Drury Lane in 1839, with Michael William Balfe in the title role.

In transmitting this latter gift to the trustees, Mr. Rogers, through whom the tender was made, writes:

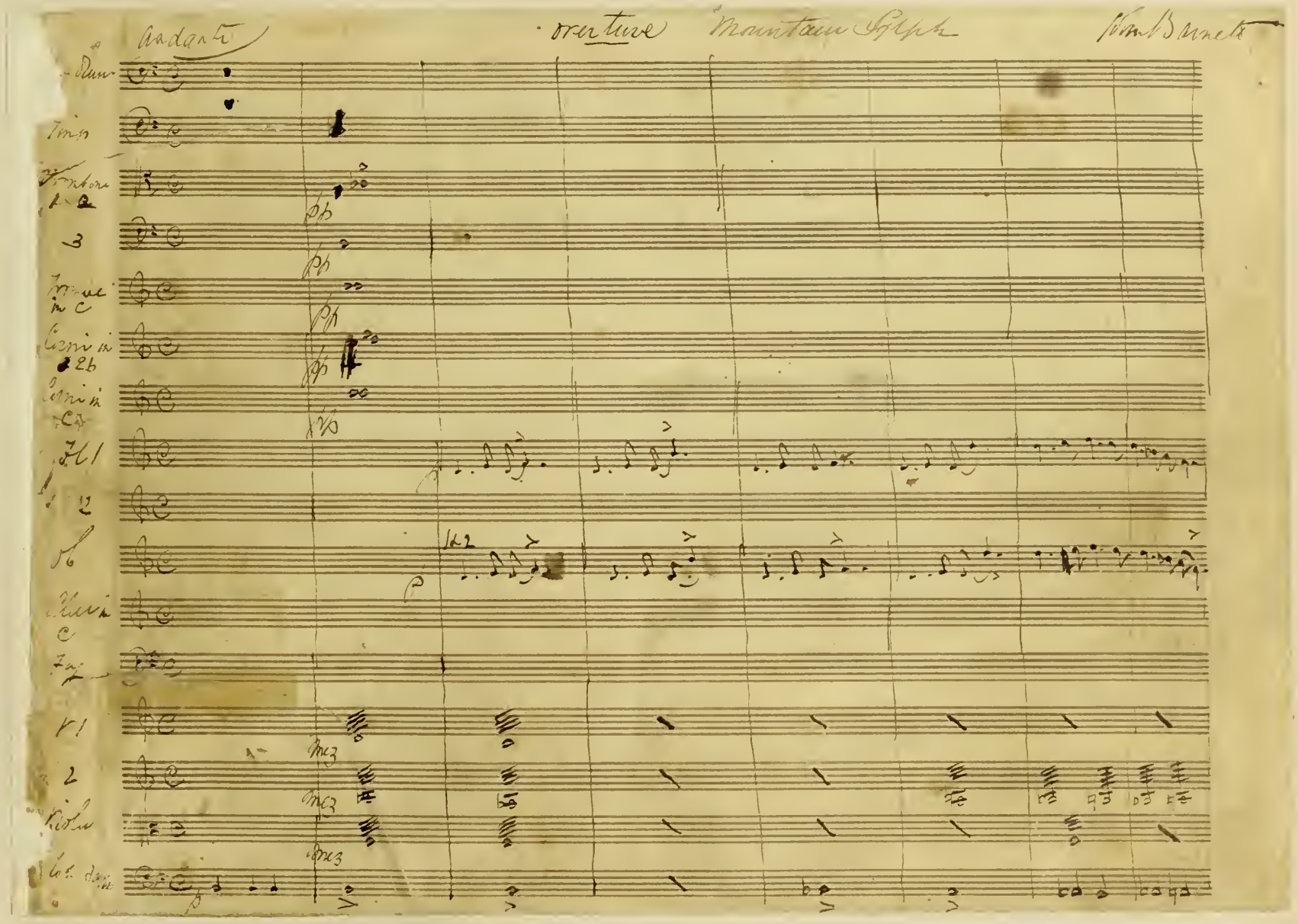
"To these scores will be added certain printed and other matter bearing upon the life and works of John Barnett, including portraits, sketches, play-bills, contemporary criticisms, etc., and it is hoped that at some time hereafter the original and only score of John Barnett's opera 'Kathleen,' the libretto of which was written by his friend, Sheridan Knowles, which is now in the possession of the family in England, may find a final resting place in the Boston Public Library.

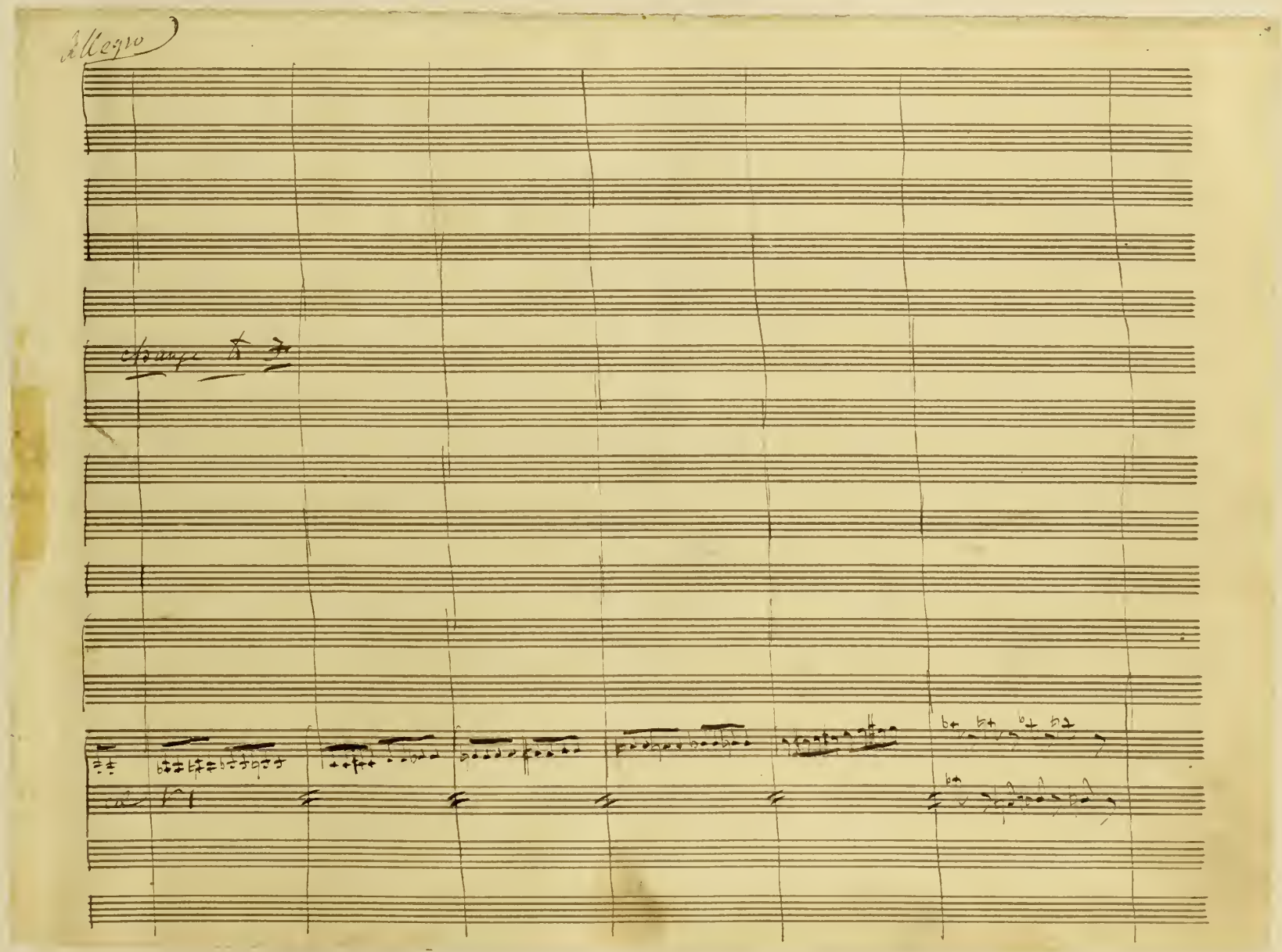
"In conclusion, I beg to acknowledge on behalf of the family of John Barnett, their appreciation of the personal friendship of Mr. Allen A. Brown, and to thank him for his interest in their father's works, and to express to the trustees of the Public Library of Boston their gratification that their honored father's manuscripts are to have a place in the musical collection which will forever bear Mr. Brown's name and attest to future generations his unselfish love and his lifelong devotion to a great art."

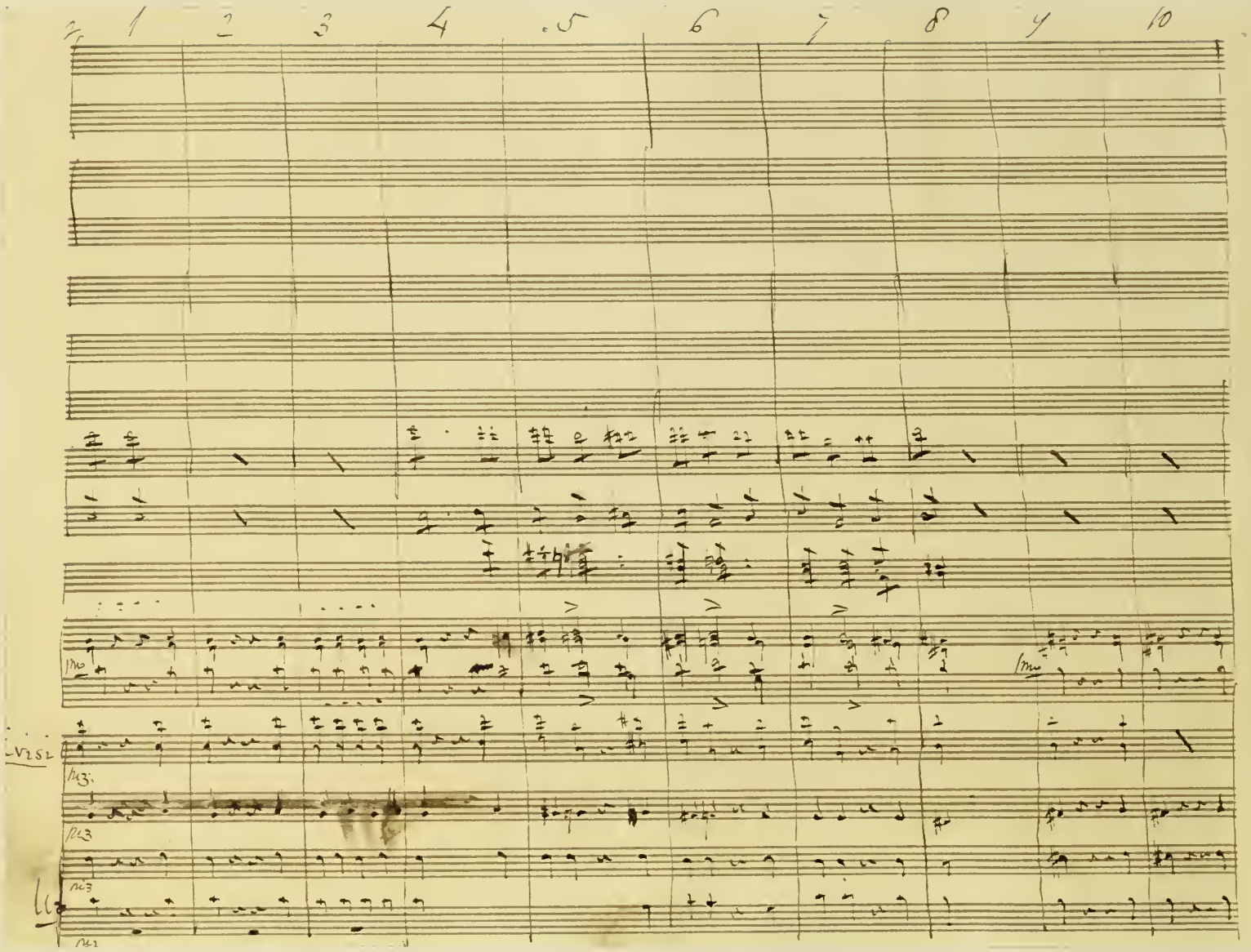
It is interesting to note, in connection with this that Mrs. Rogers, who is a well-known musical writer and teacher, took her name Kathleen from her father's successful opera.

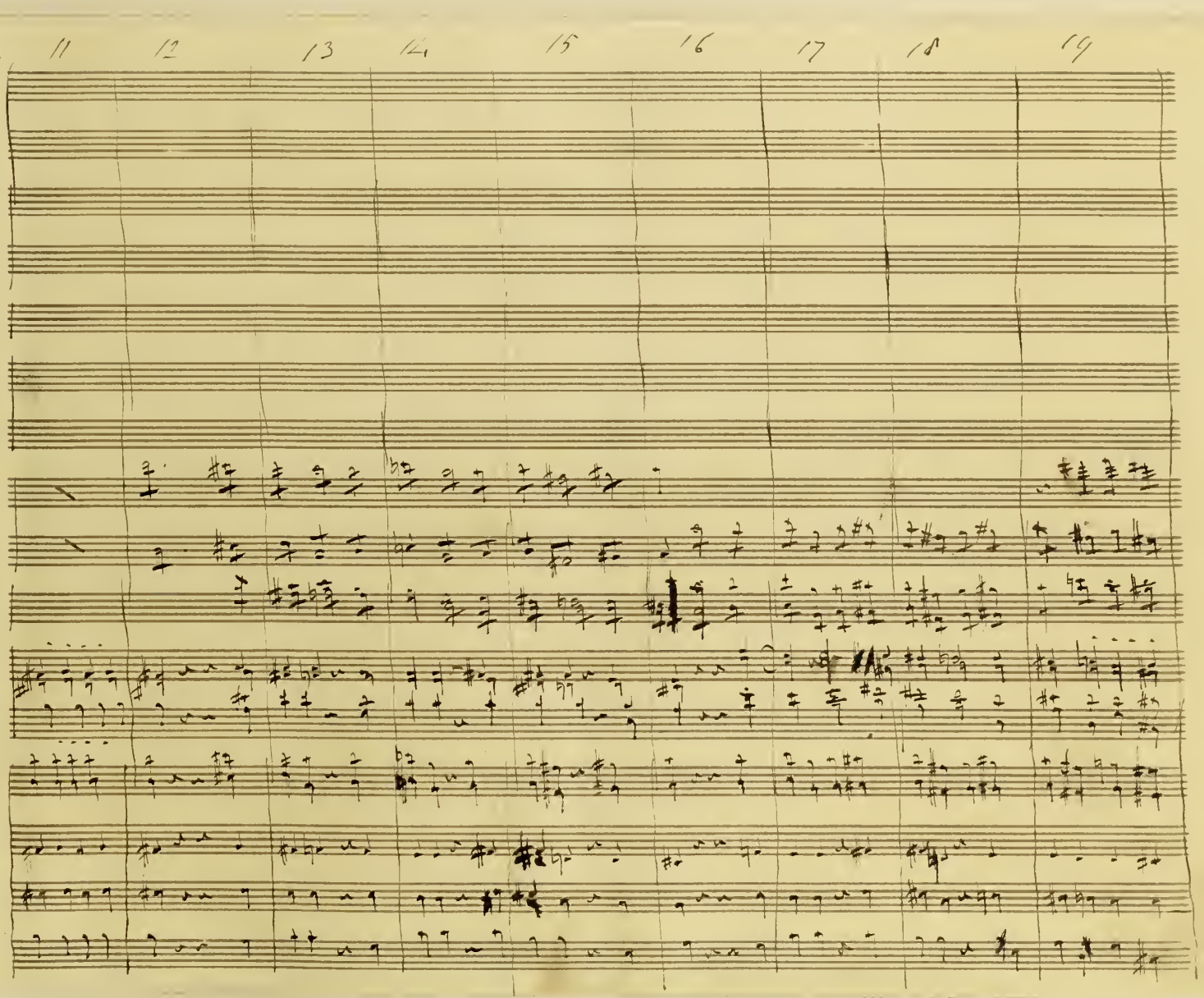
Both gifts were promptly accepted by the trustees, who say in their letter of acknowledgment, signed by President J. H. Benton:

"The gift is gratefully accepted in accordance with its conditions, and any correlative material which hereafter may be added to it will be received and cared for on the same terms. We are gratified that by the generosity of those who have made this gift possible, and through your friendship for Mr. Brown this valuable addition is to be made to his collection, and thus made available for public use in our library. I beg to return to you and through you to the givers the thanks of this board."


Andante
Overture
Mountain Sylph
Timp.
Trumpets in C
Cornets in Bb
Cornets in C
Hl
Fl
Violins
Cor. Ingl.


Allegro
change


1 2 3 4 5 6 7 8 9 10
Vcl
Cb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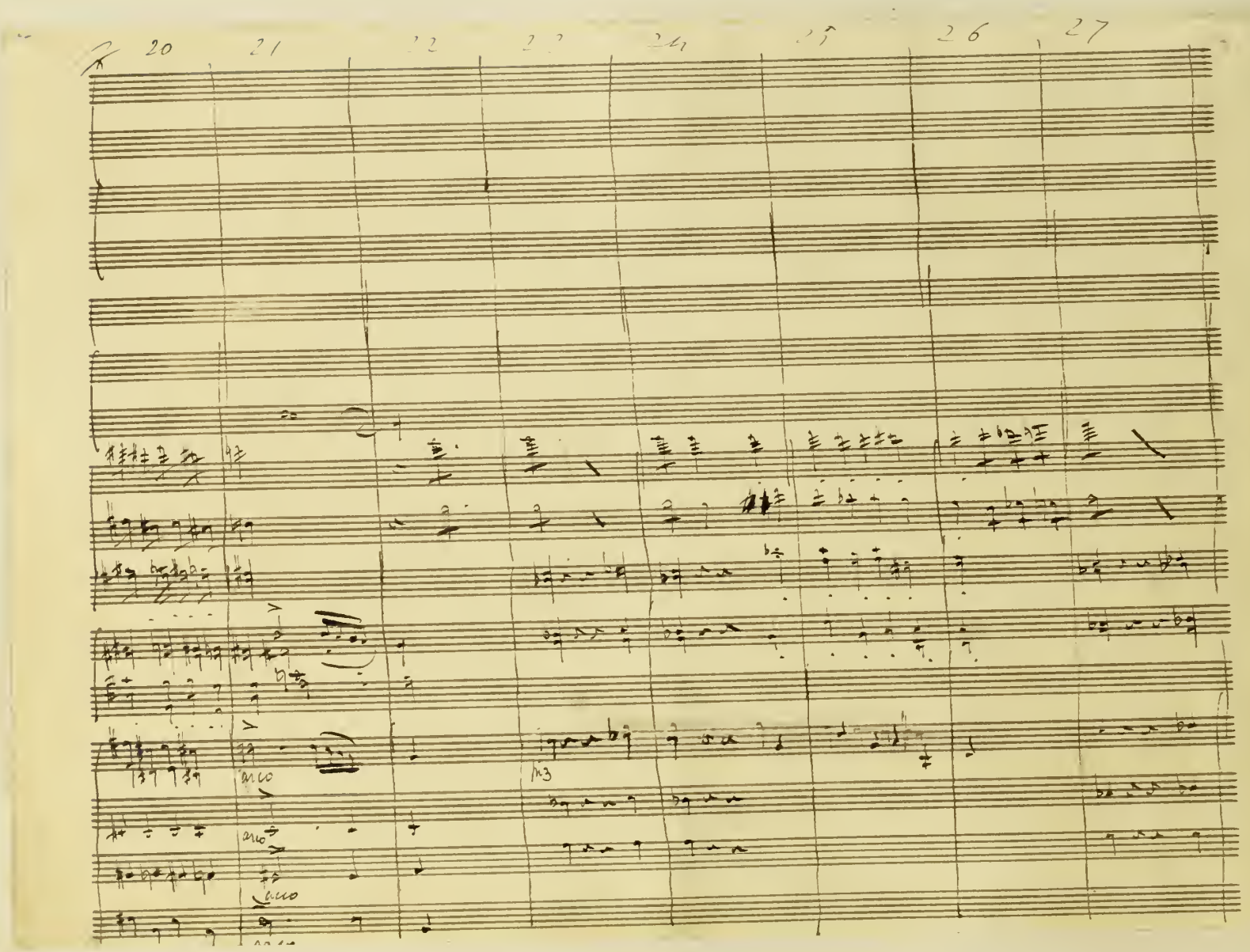
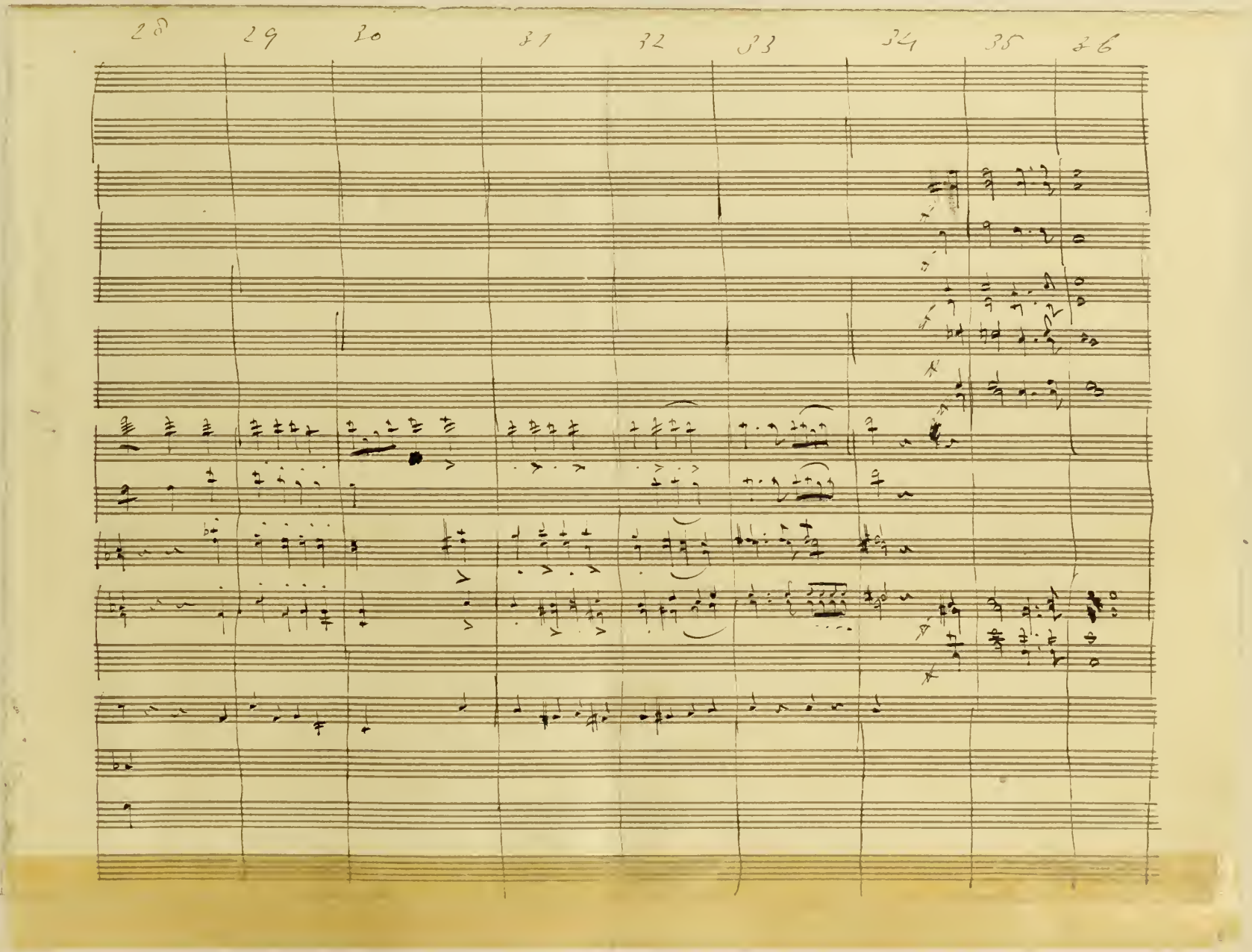

20
21
26
27
arco
arco
arco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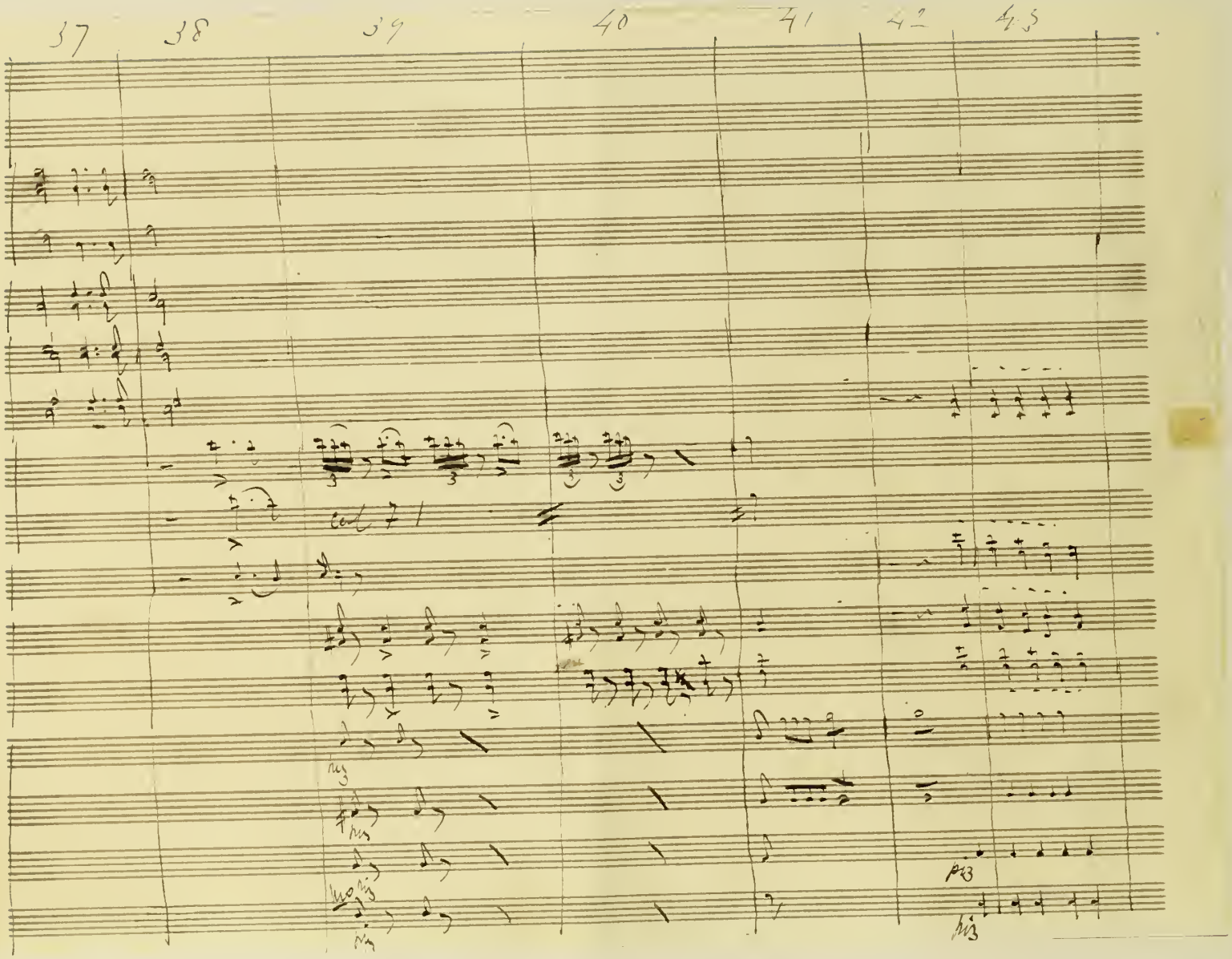
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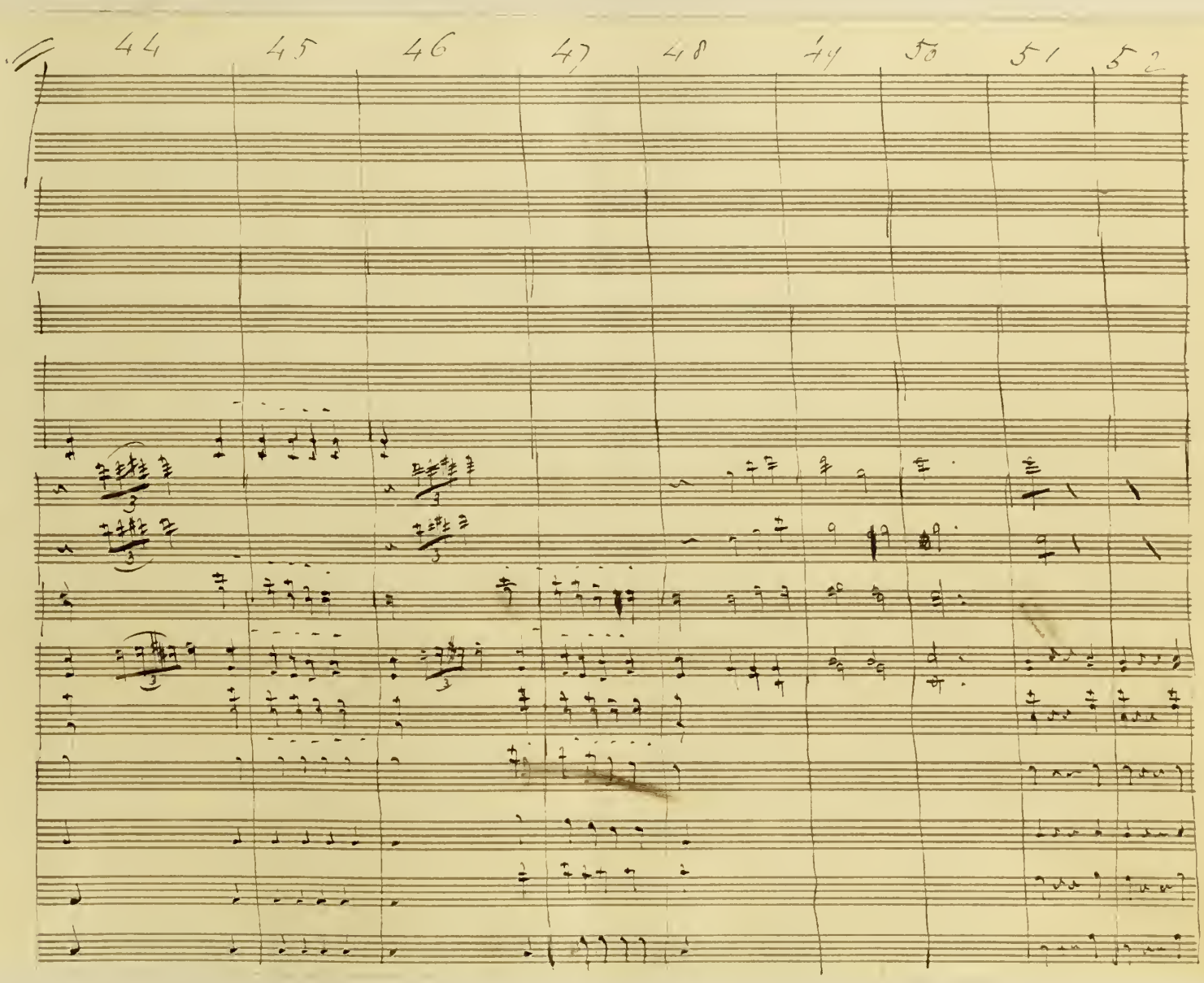
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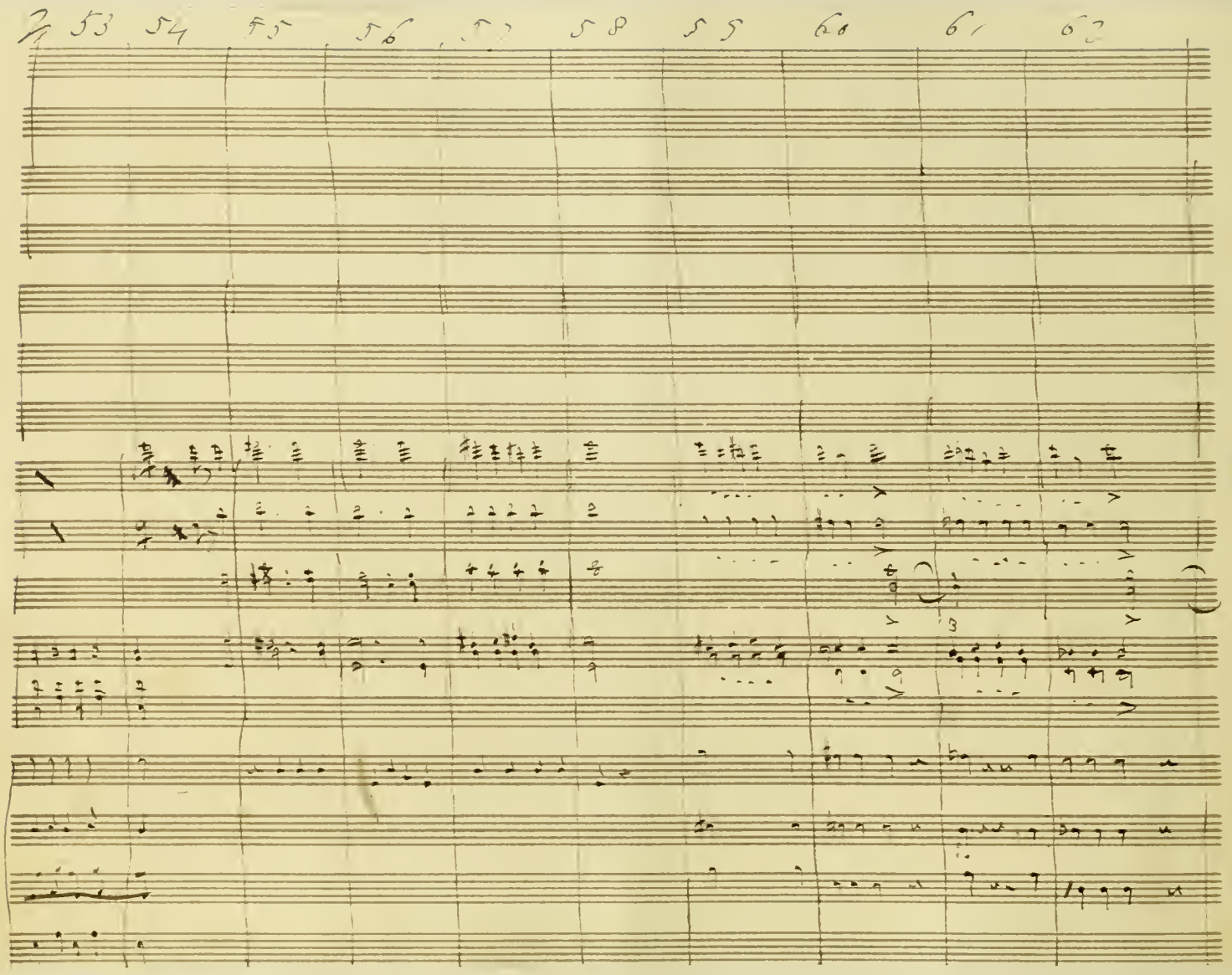
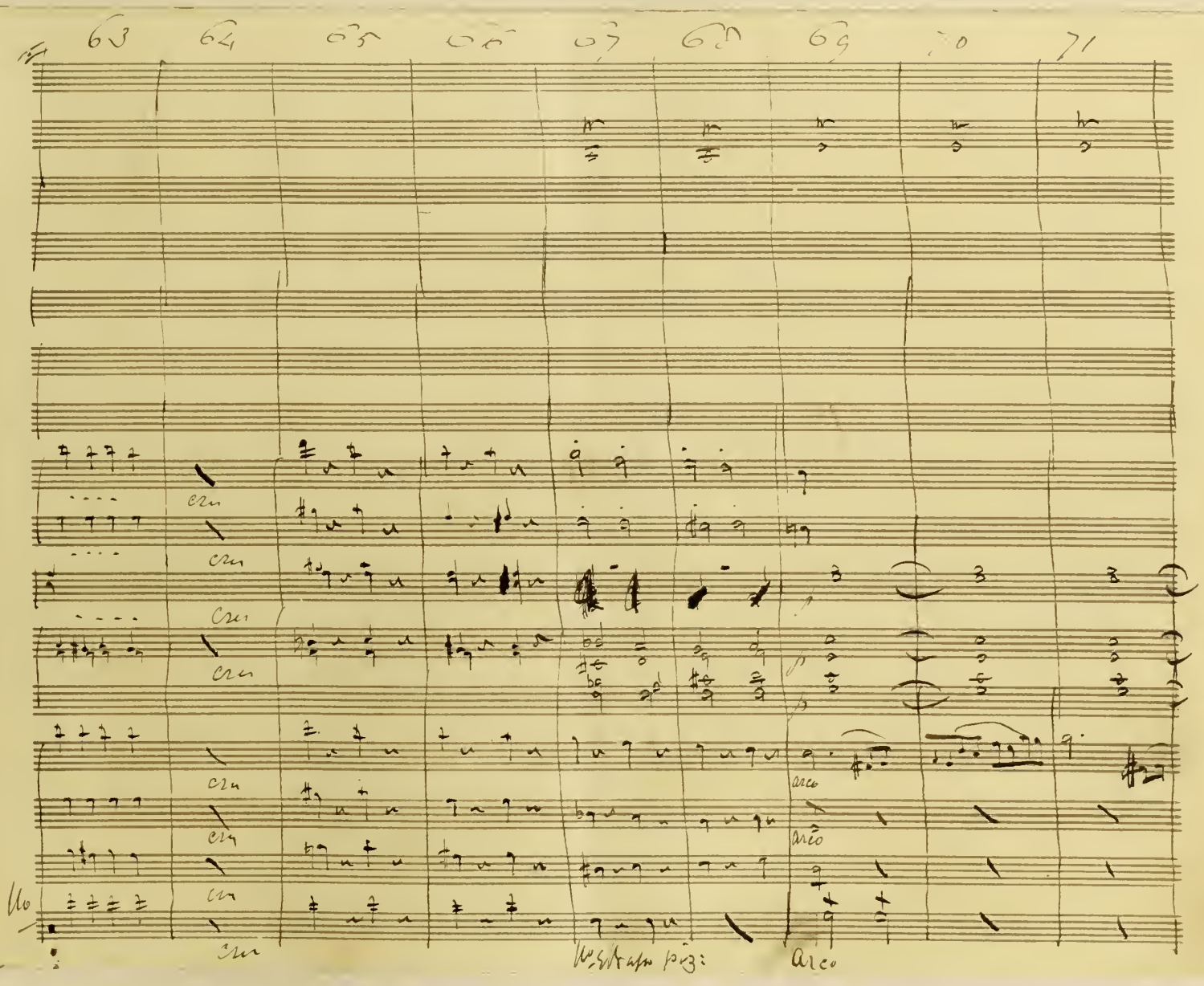
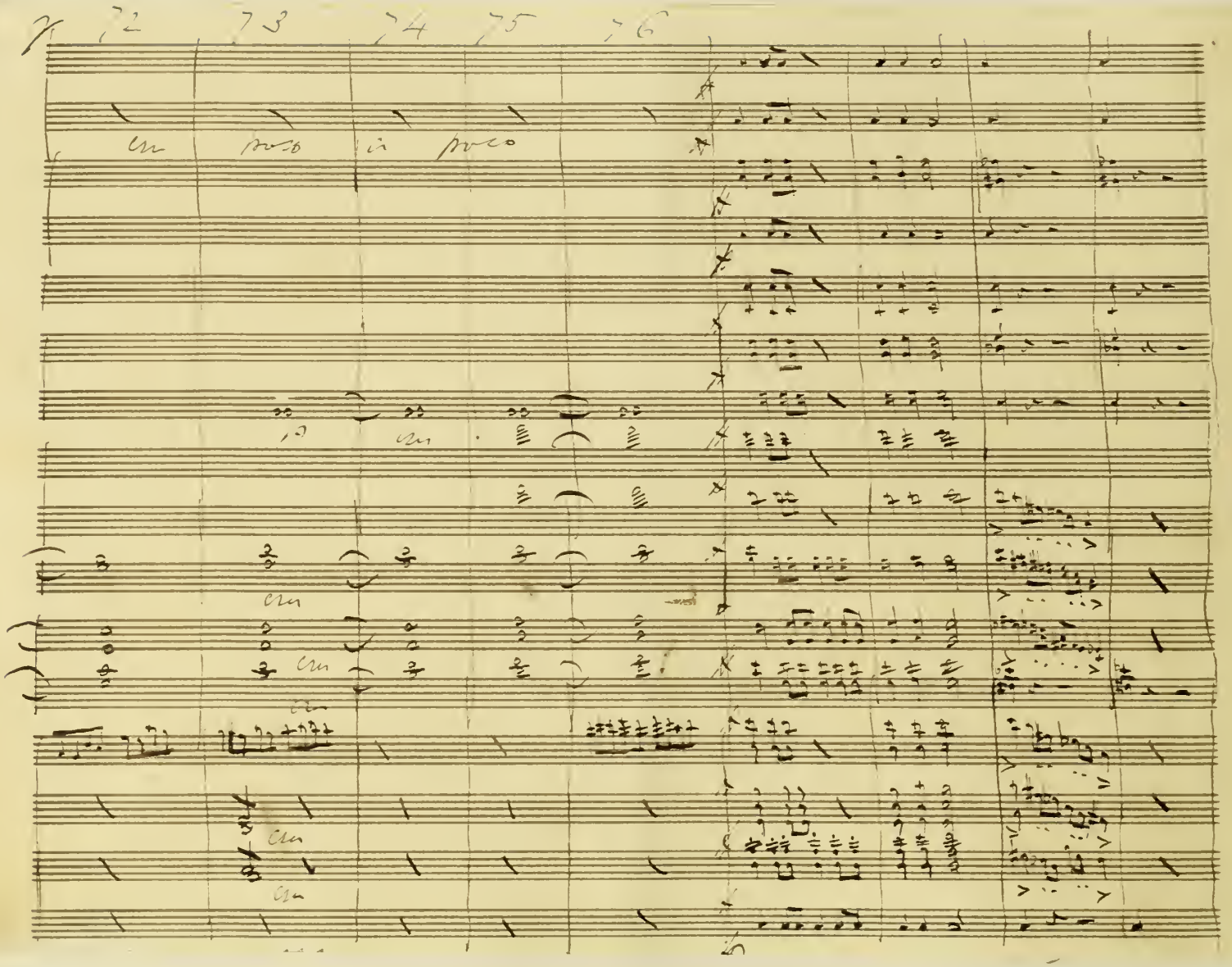
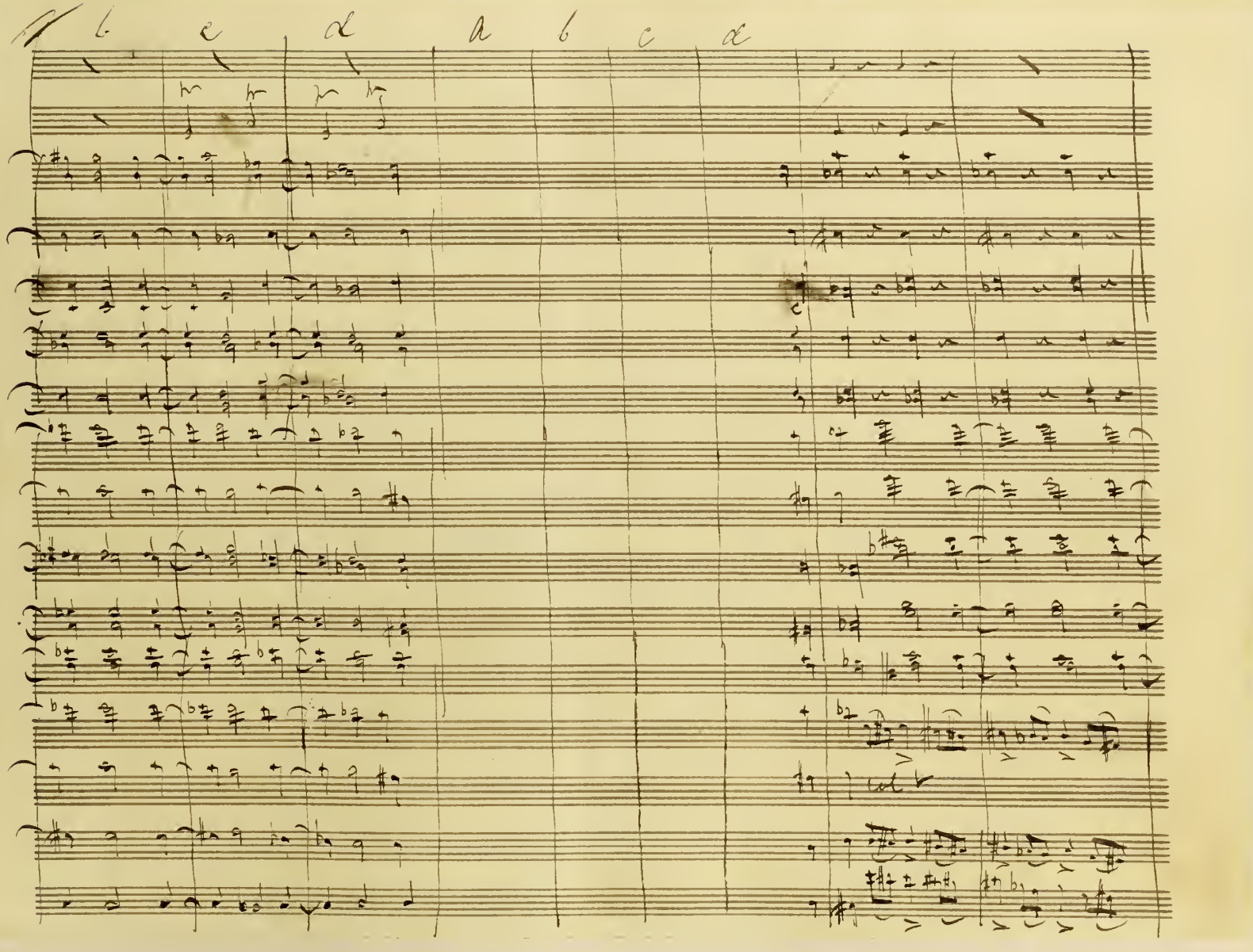
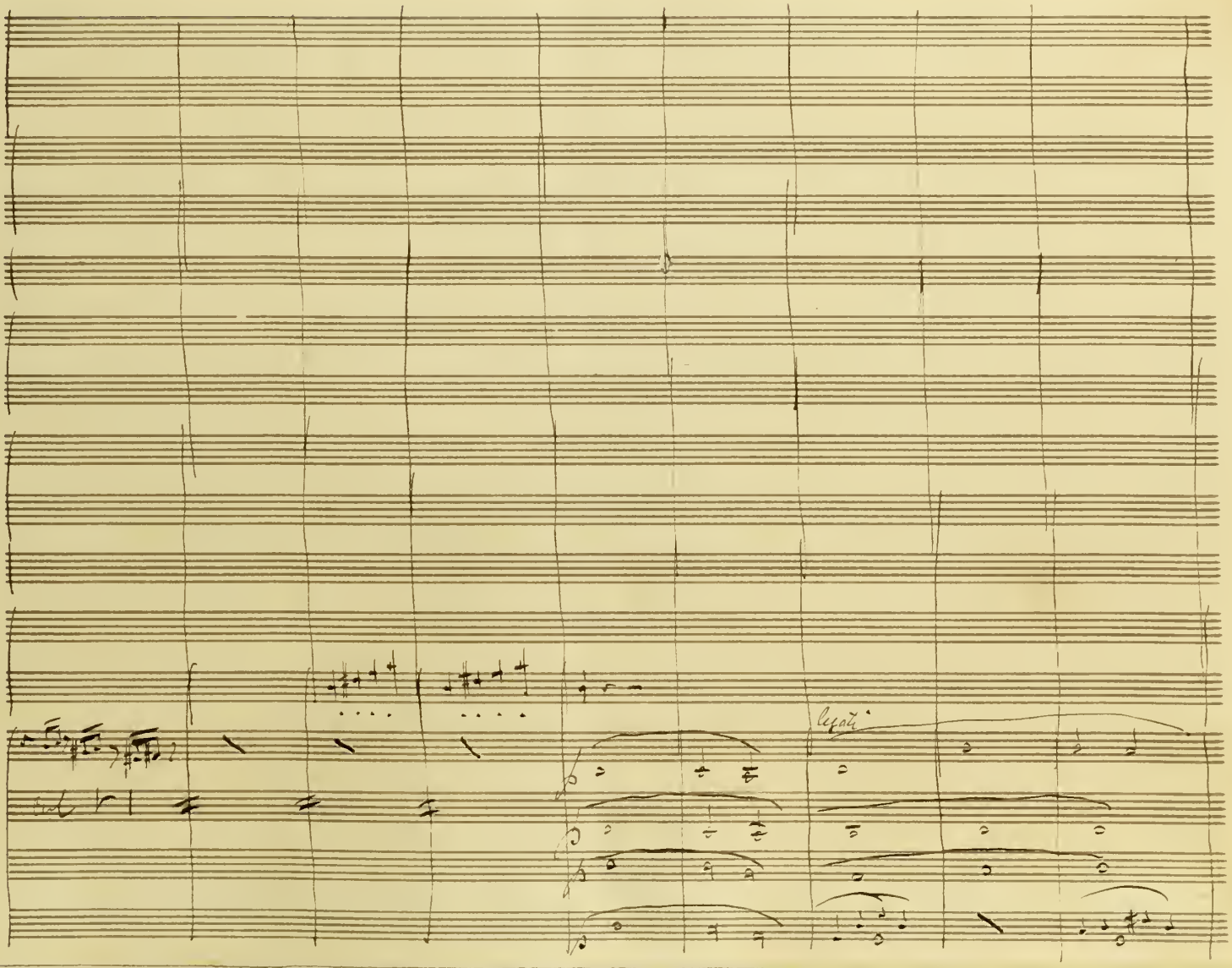
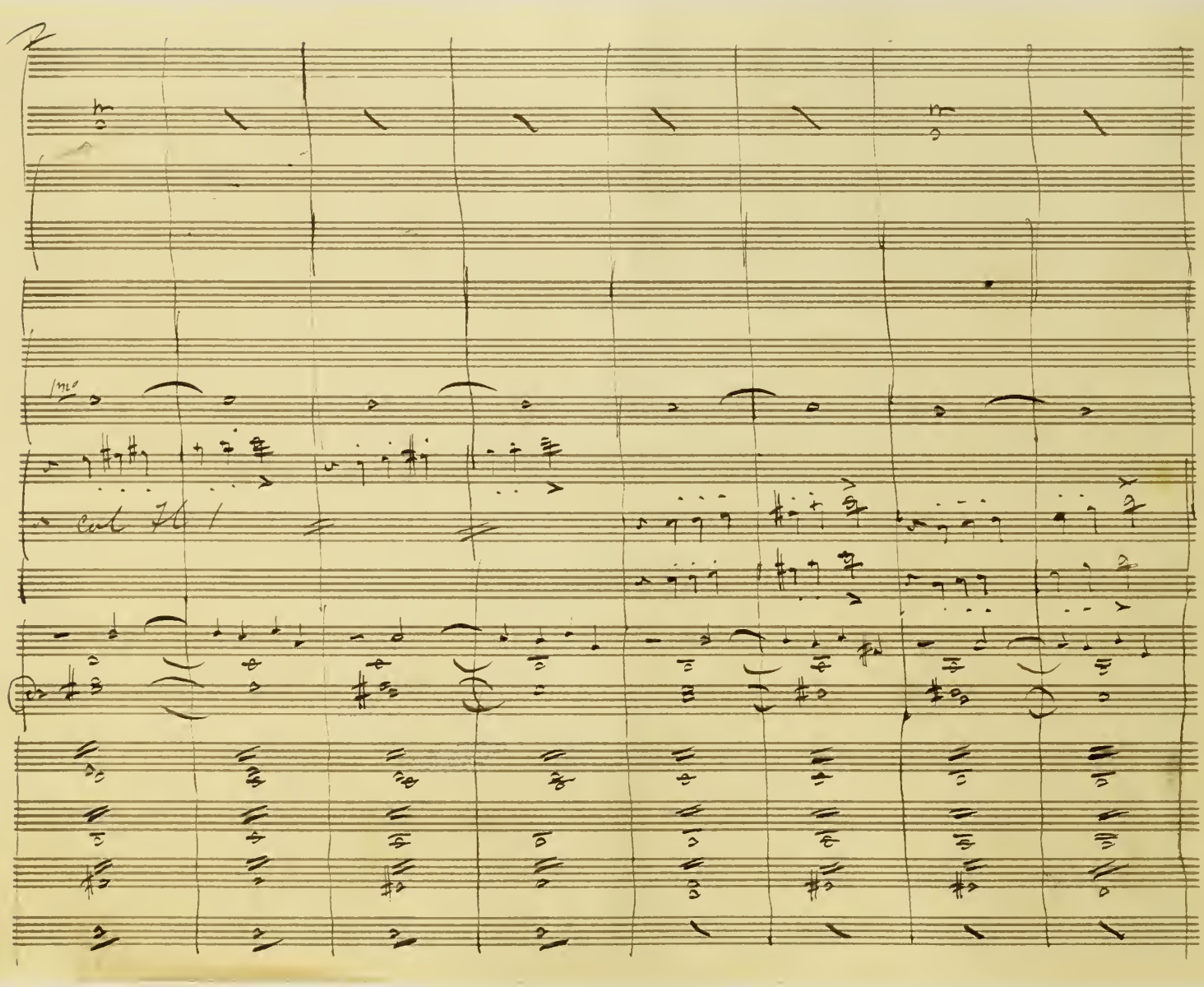


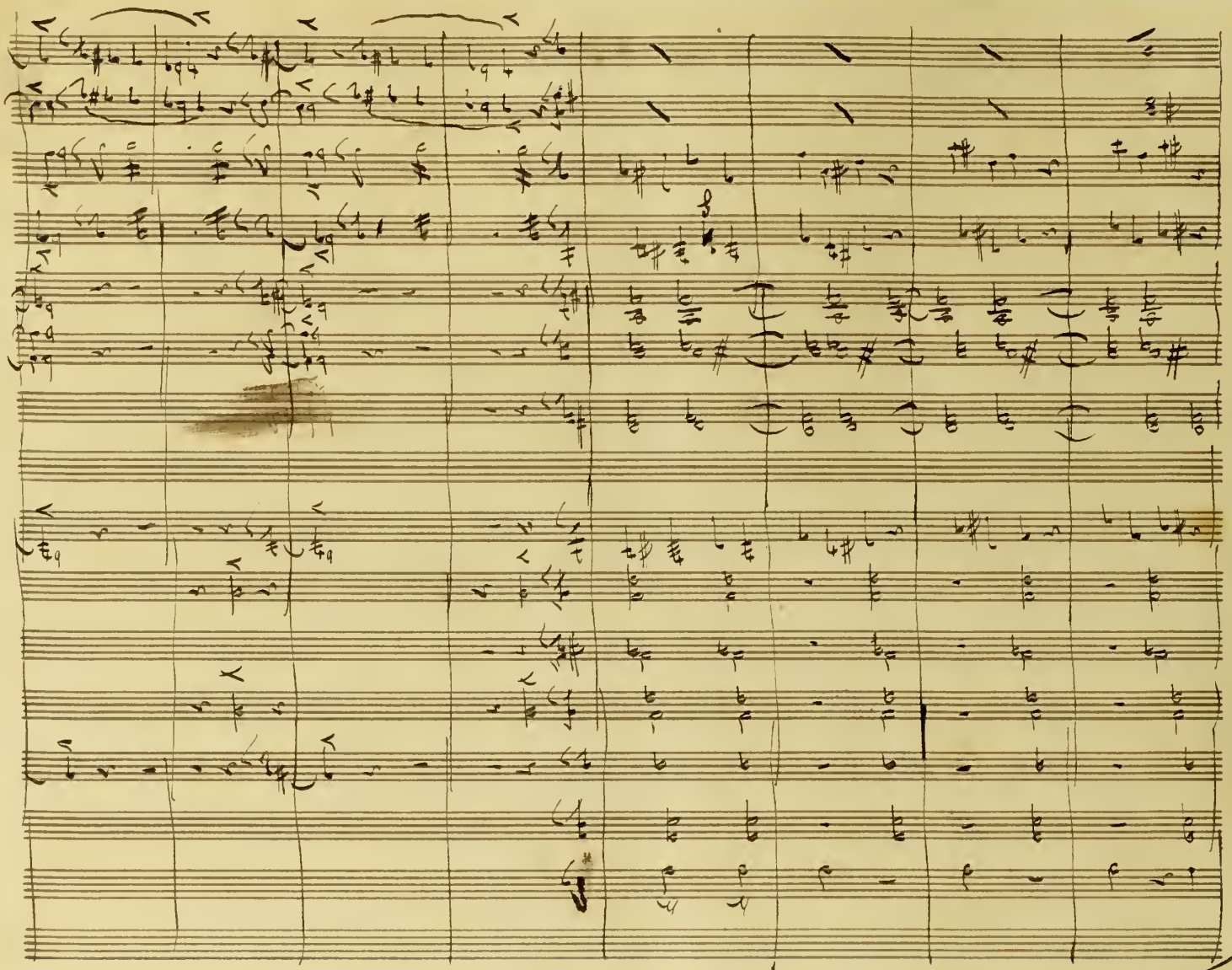

63
64
65
66
67
68
69
70
71
arco
arco
arco


72
73
74
75
76
un poco
un poco

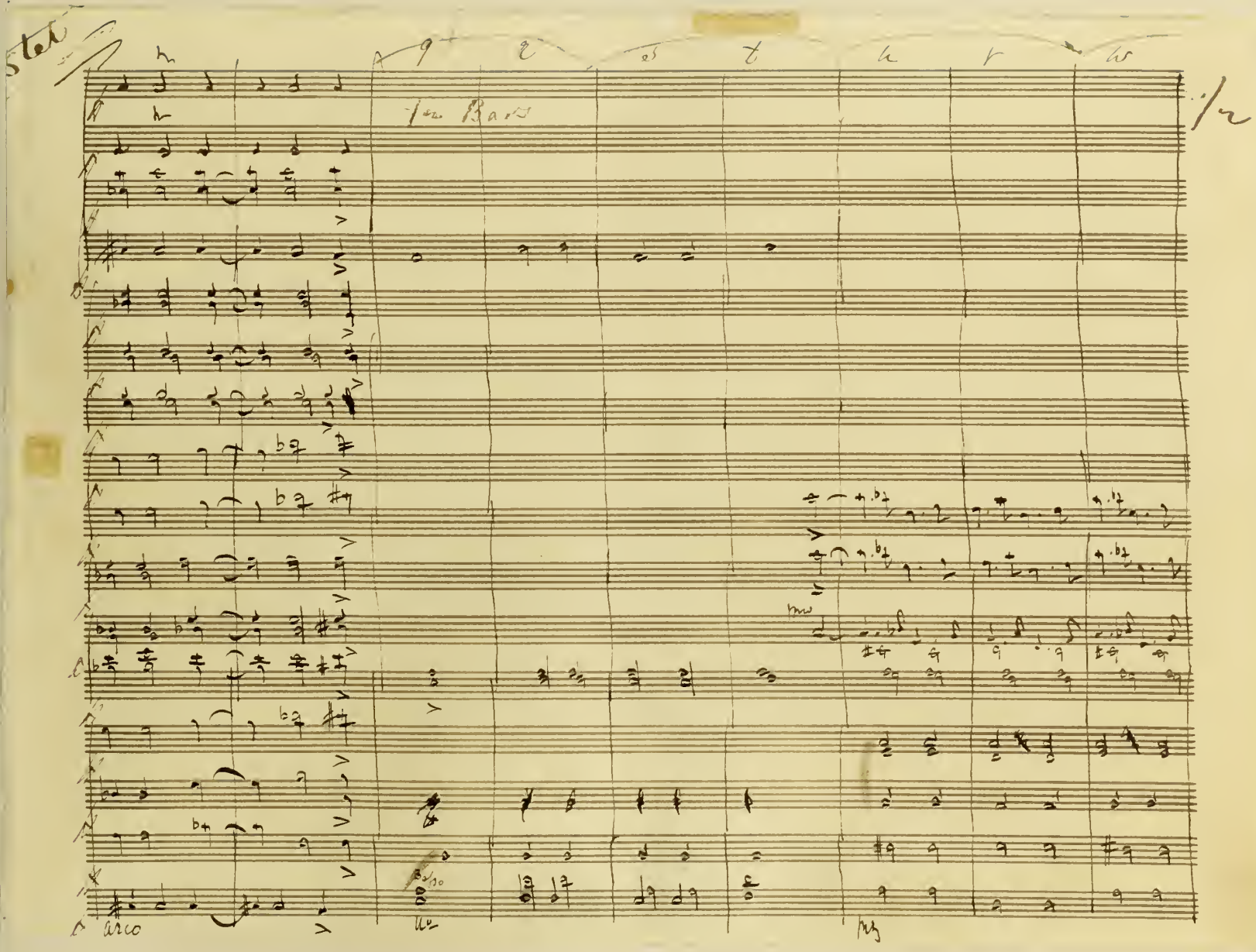



legati





1/2 time
1 2 3 4
Basso


1st Bars
arco

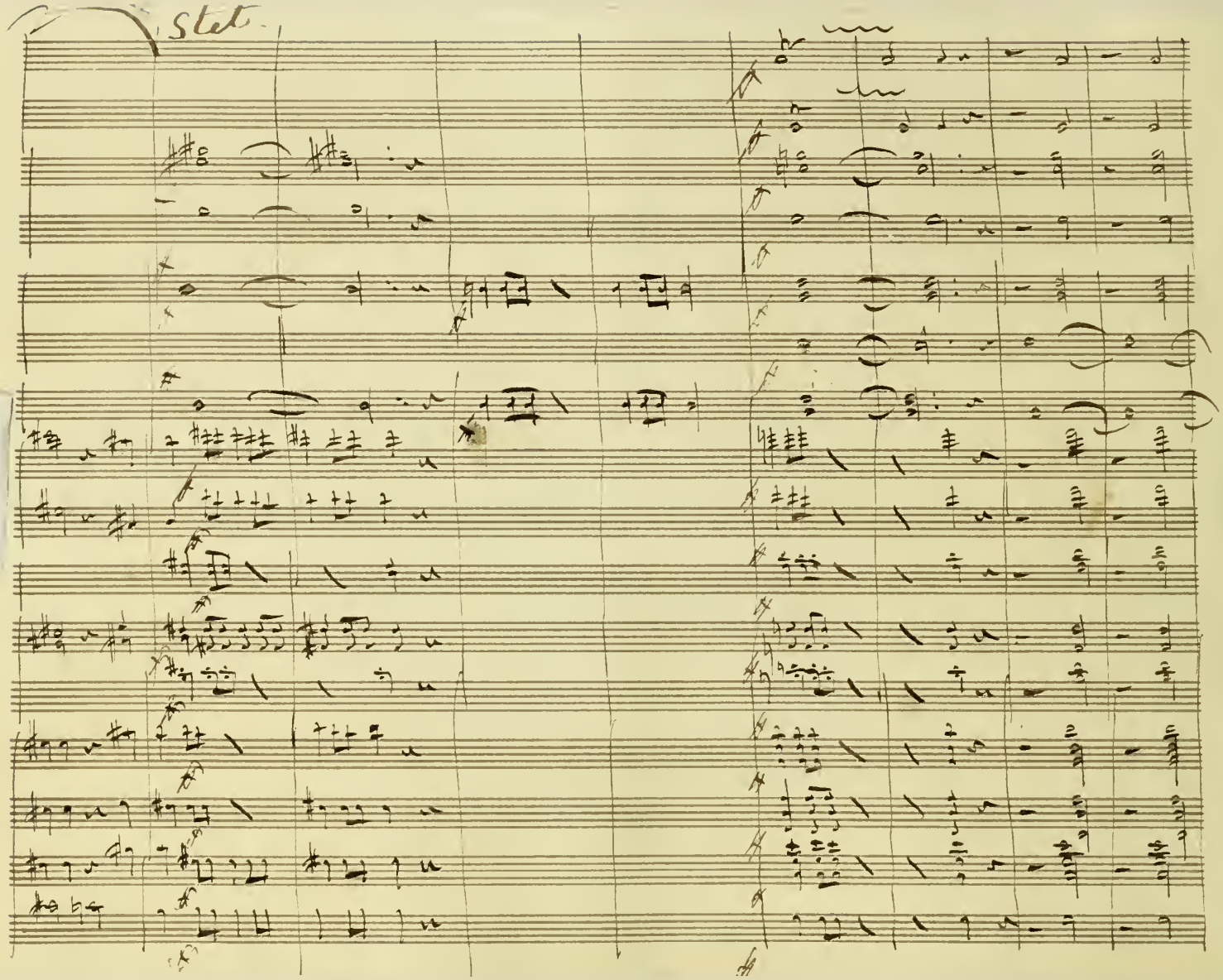
- MISSING -
PAGE 36 AND 37. -
FROM 3rd BAR UNTIL 6" BAR PAGE 37.

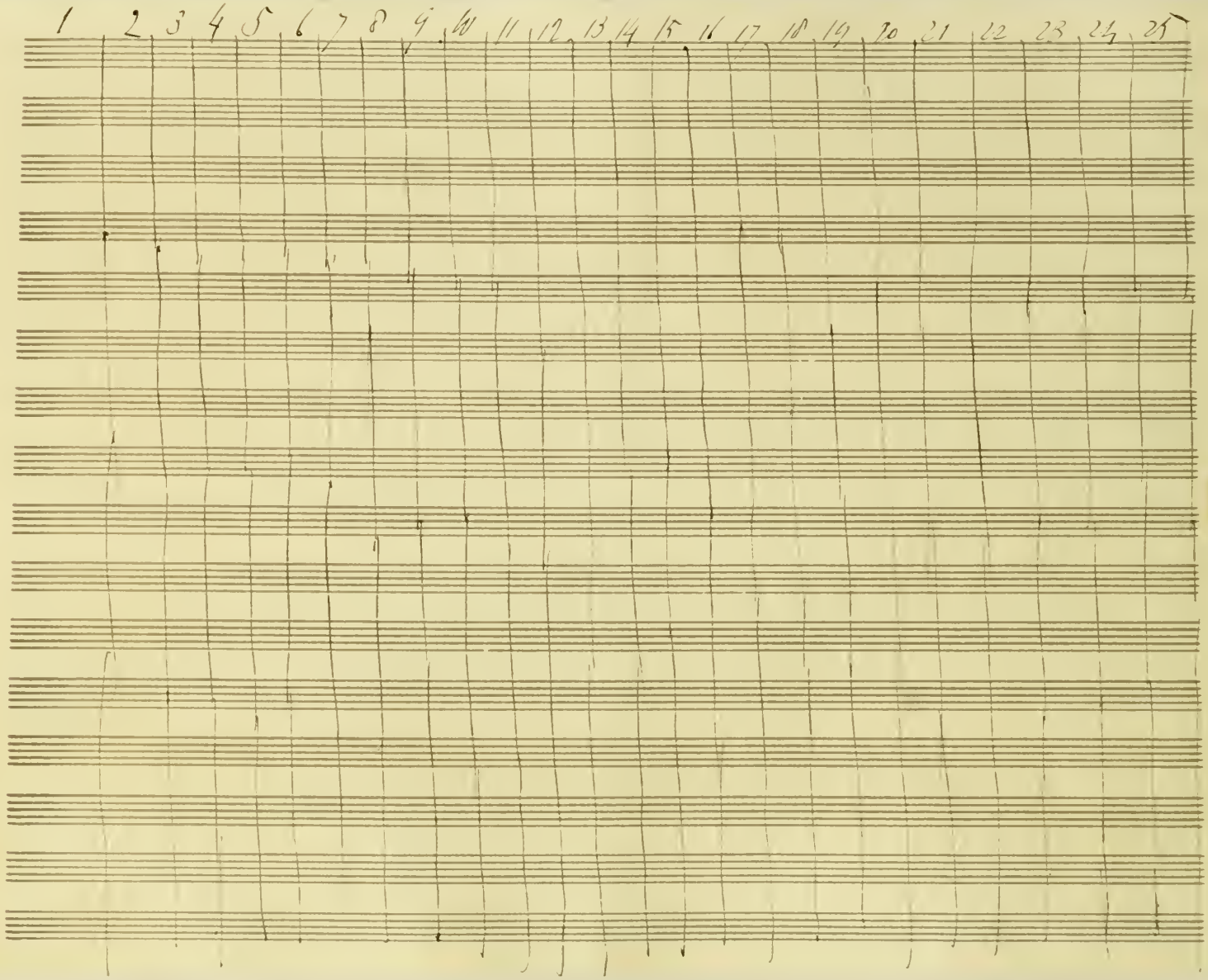
- Missing -

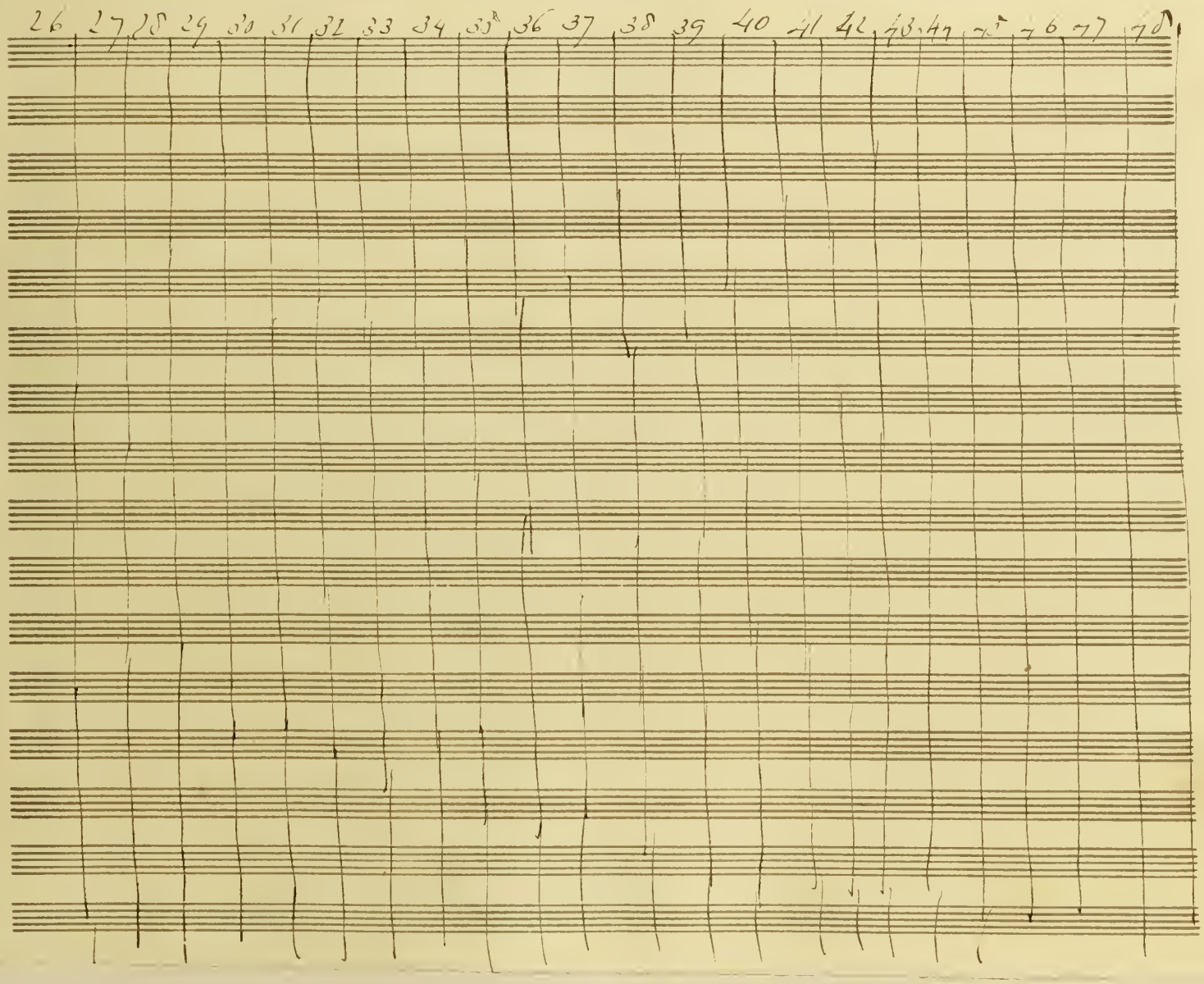
Page 37 - Last 3 bars. —

– Missing –

Page 38 – first 8 bars. —


Stet.


1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25


26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47

49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67

68
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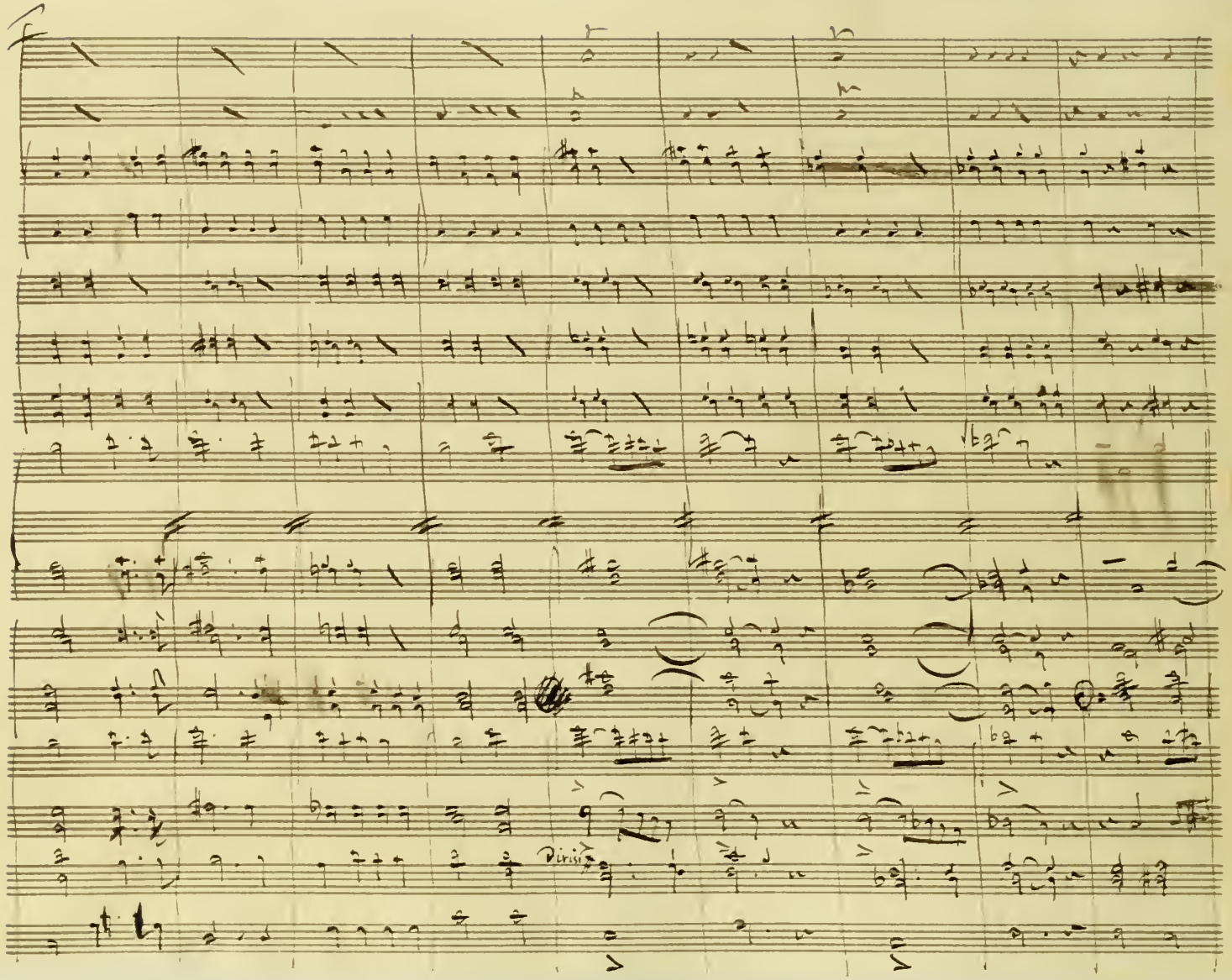
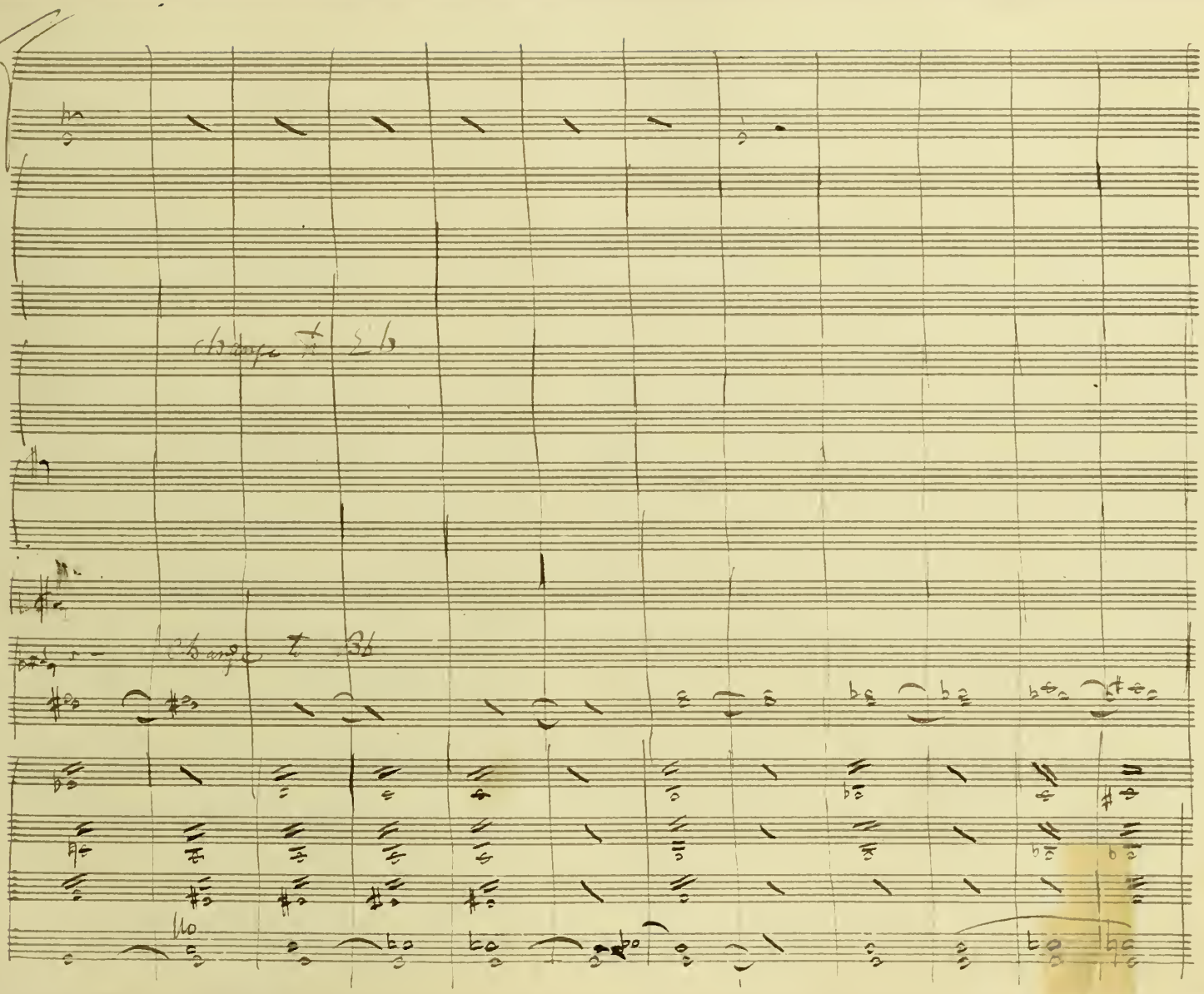
73
74
75
76
Cor. II

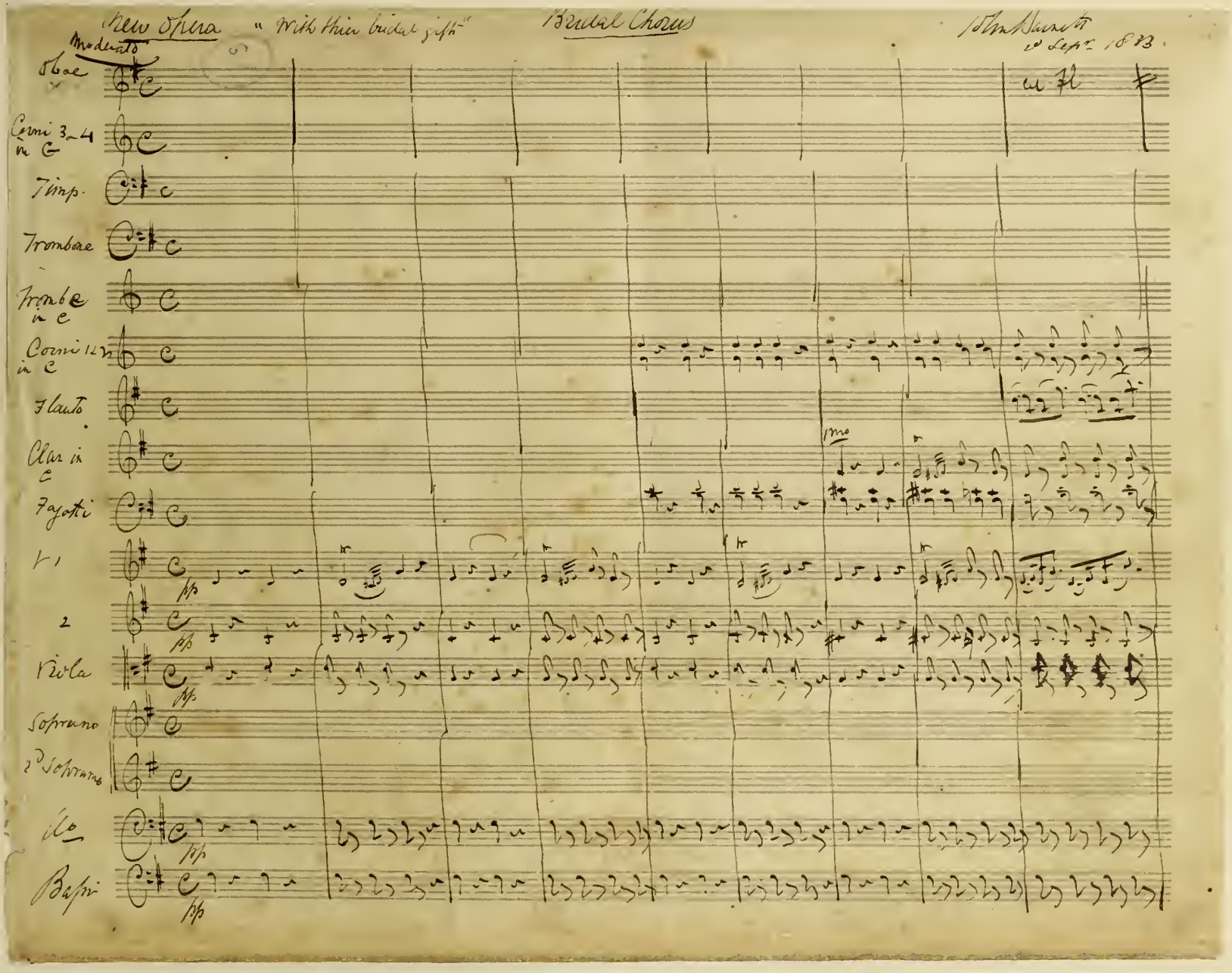

f
Divisi



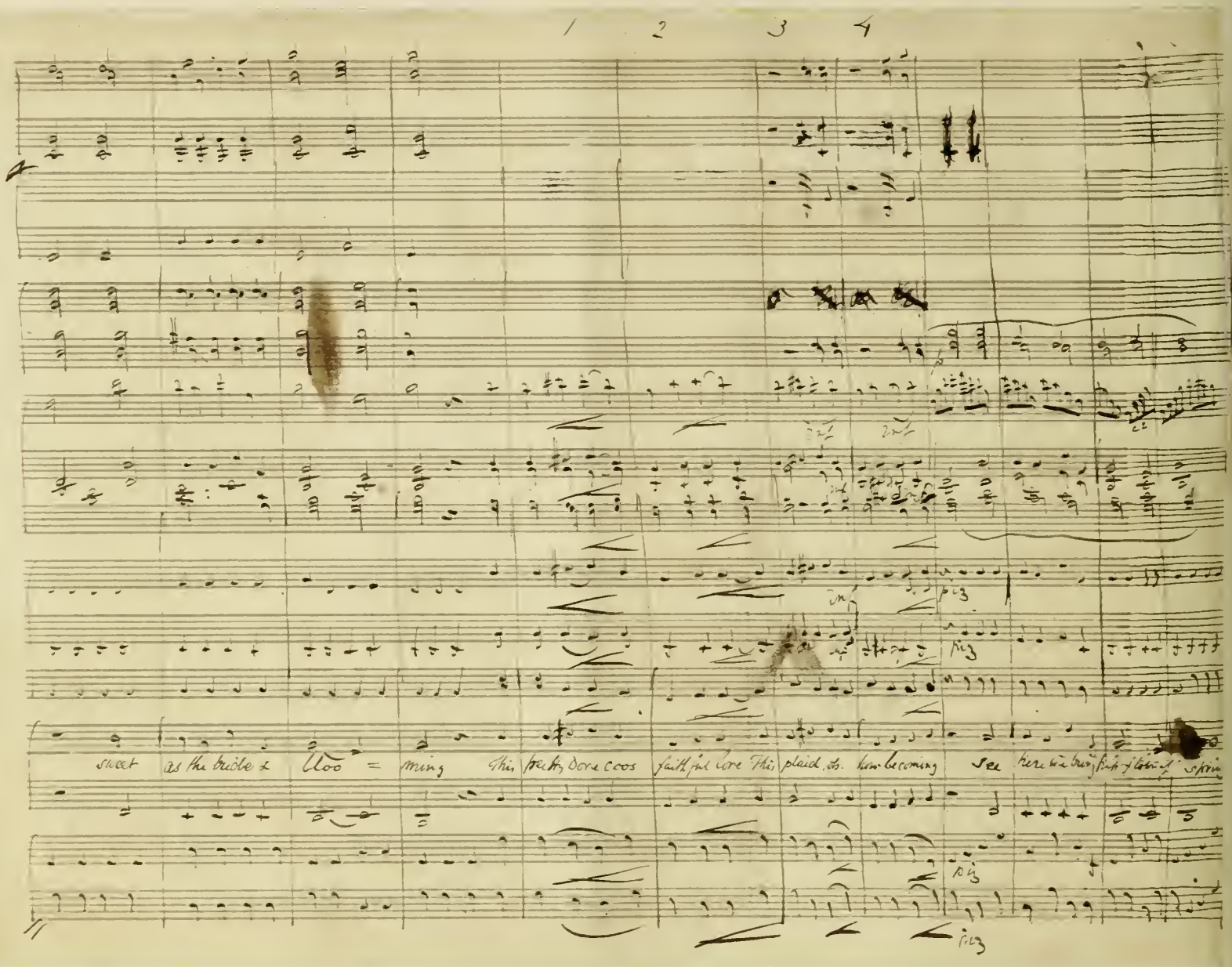
— INTRODUCTION —

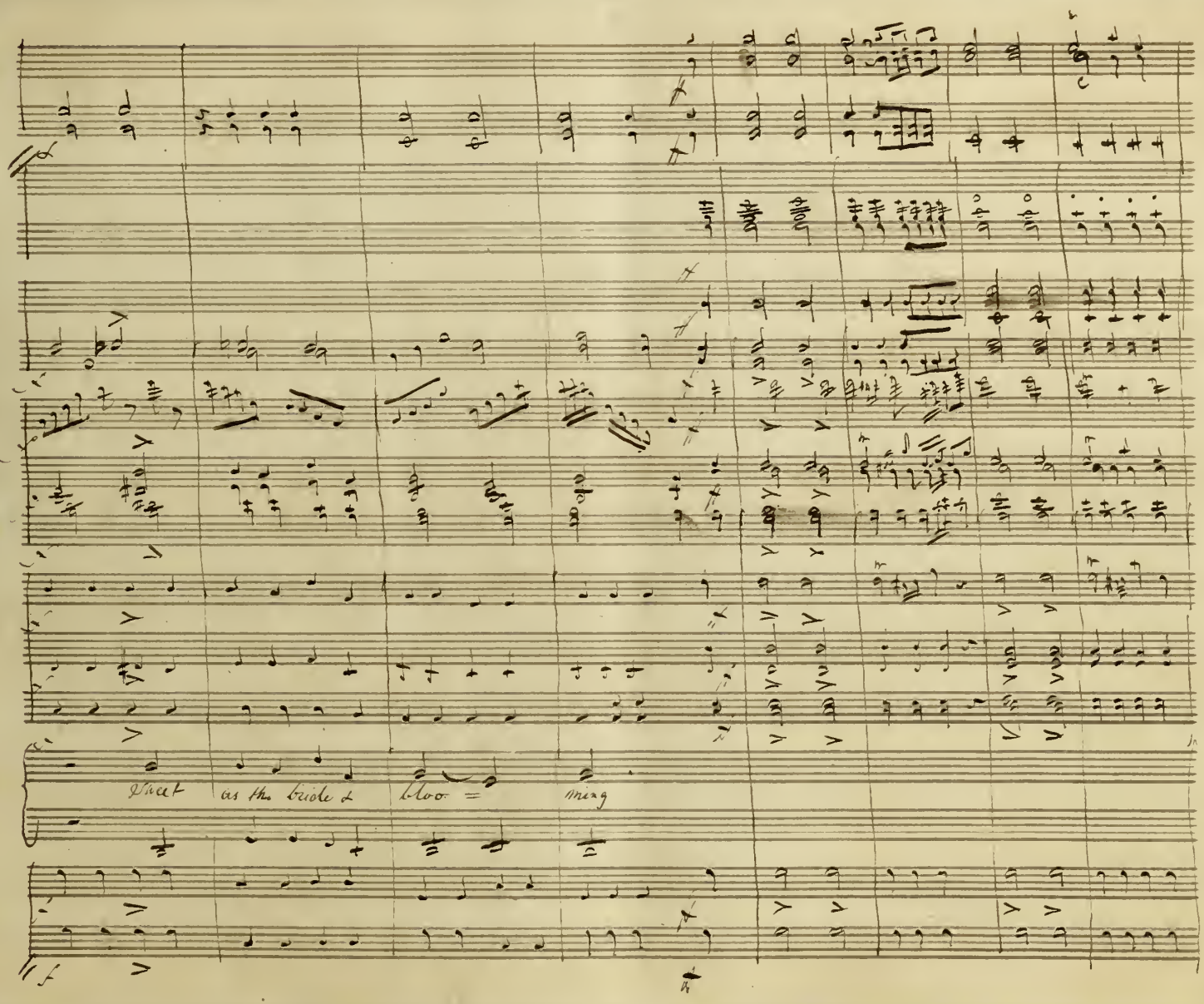
PAGES 12 – 24 INCL.

— MISSING —

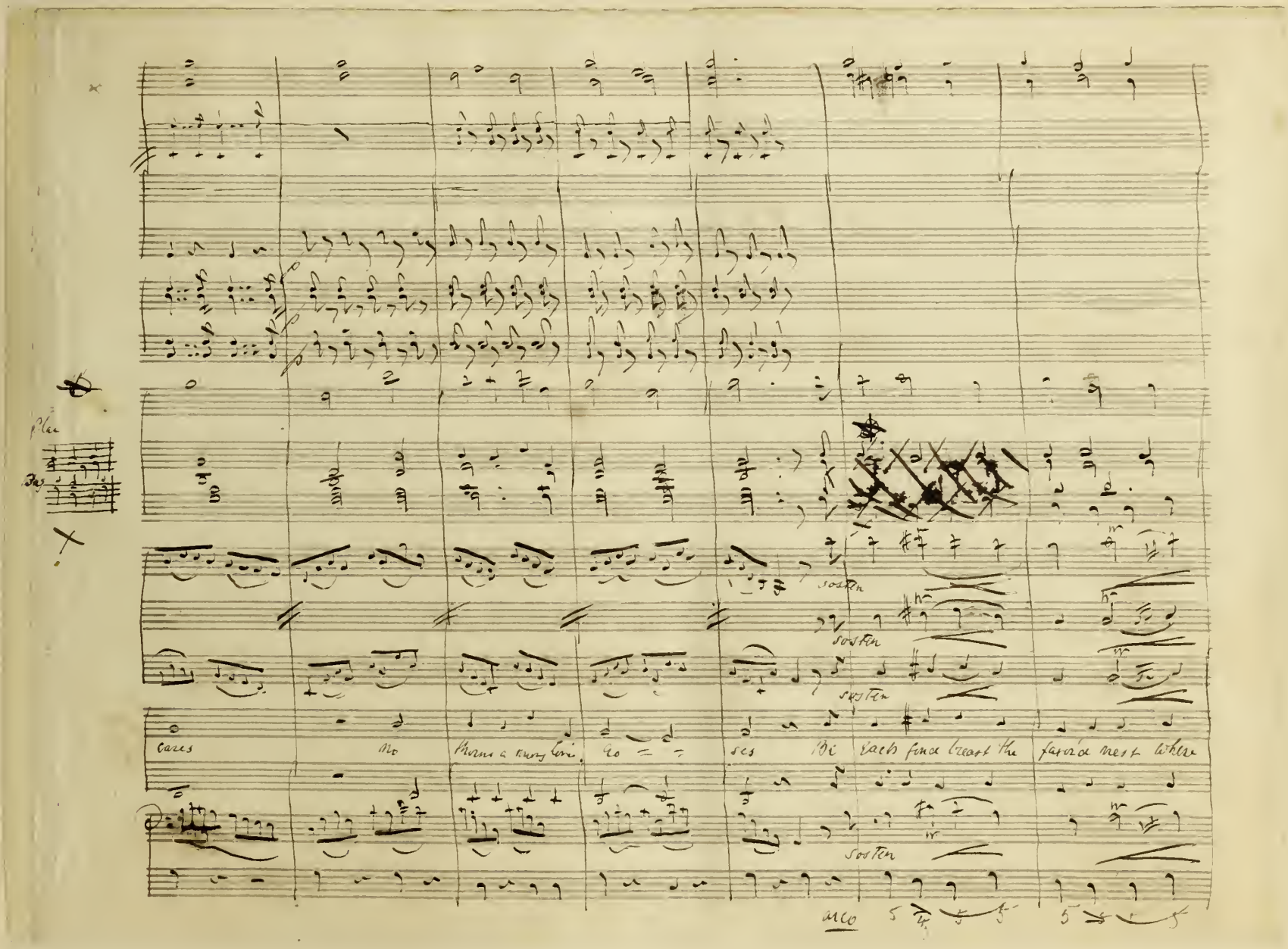

New Opera "With thine bridal gift"
Bridal Chorus
Moderato
Oboe
Corni 3 a 4 in G
Timp.
Trombone
Trombe in C
Corni 1 2 in C
Flauto
Clar in C
Fagotti
V 1
2
Viola
Soprano
2 Soprano
Alto
Basso

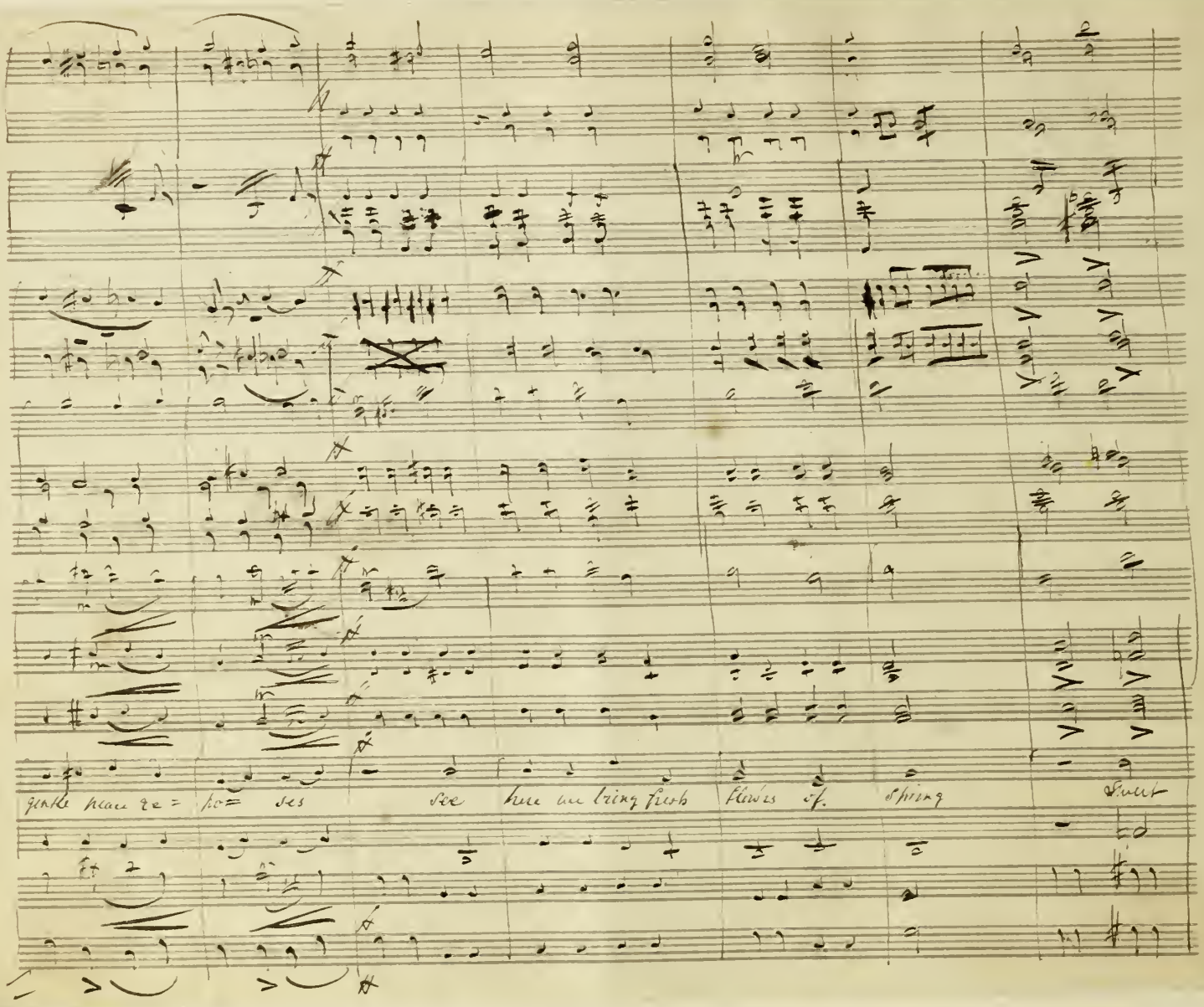
sea
here we bring, fresh flowers of spring


1 2 3 4
sweet as the bride a bloo = ming This pretty dove coos faithful love This plaid, its how becoming See here the bird of spring


Sweet as the bride a bloo = ming

Soften
soften
Soften
oh Hilde, thou life flee from


sostén
sostén
sostén
sostén
arco

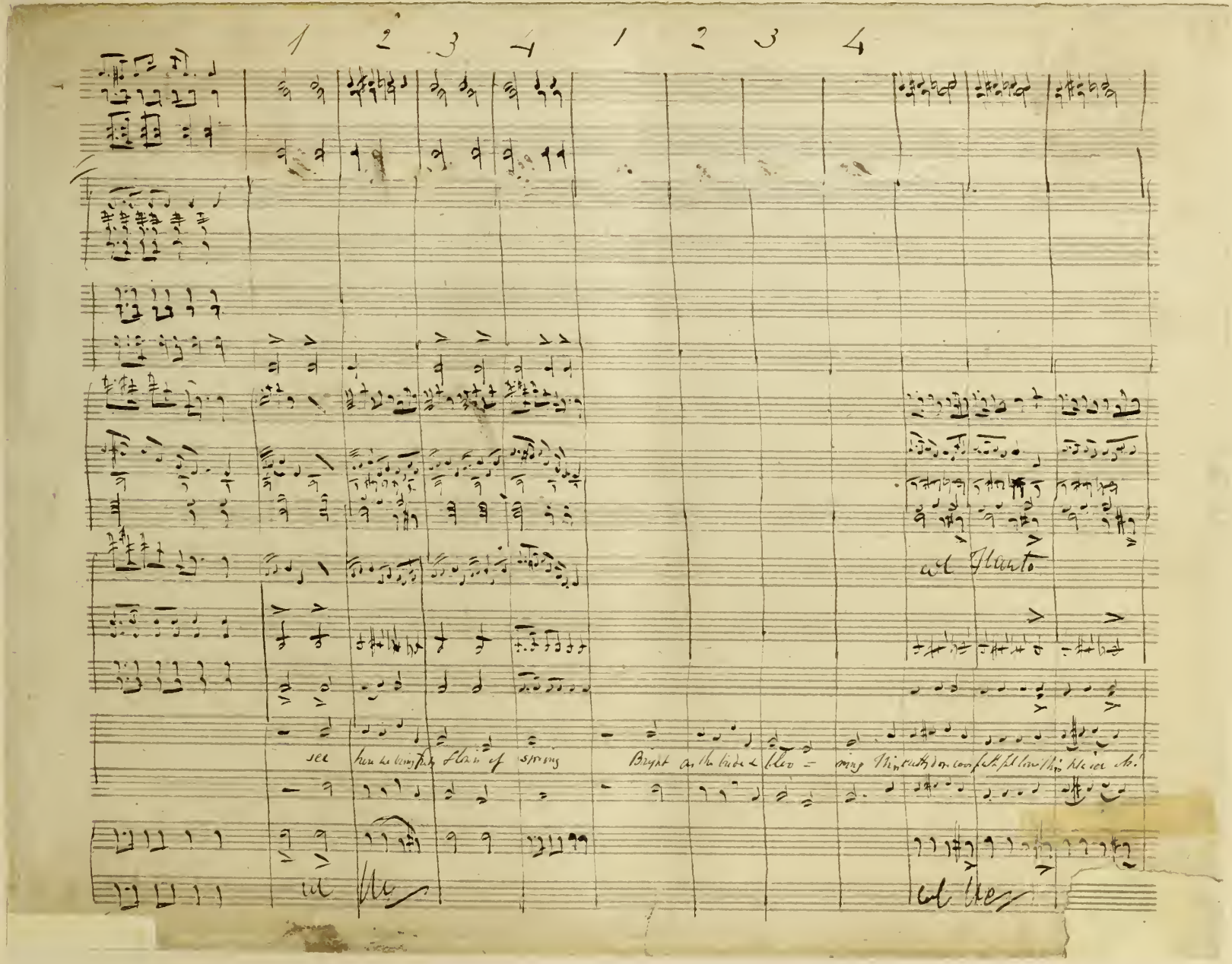

gentle peace re = pos = ses
See here we bring fresh flowers of spring

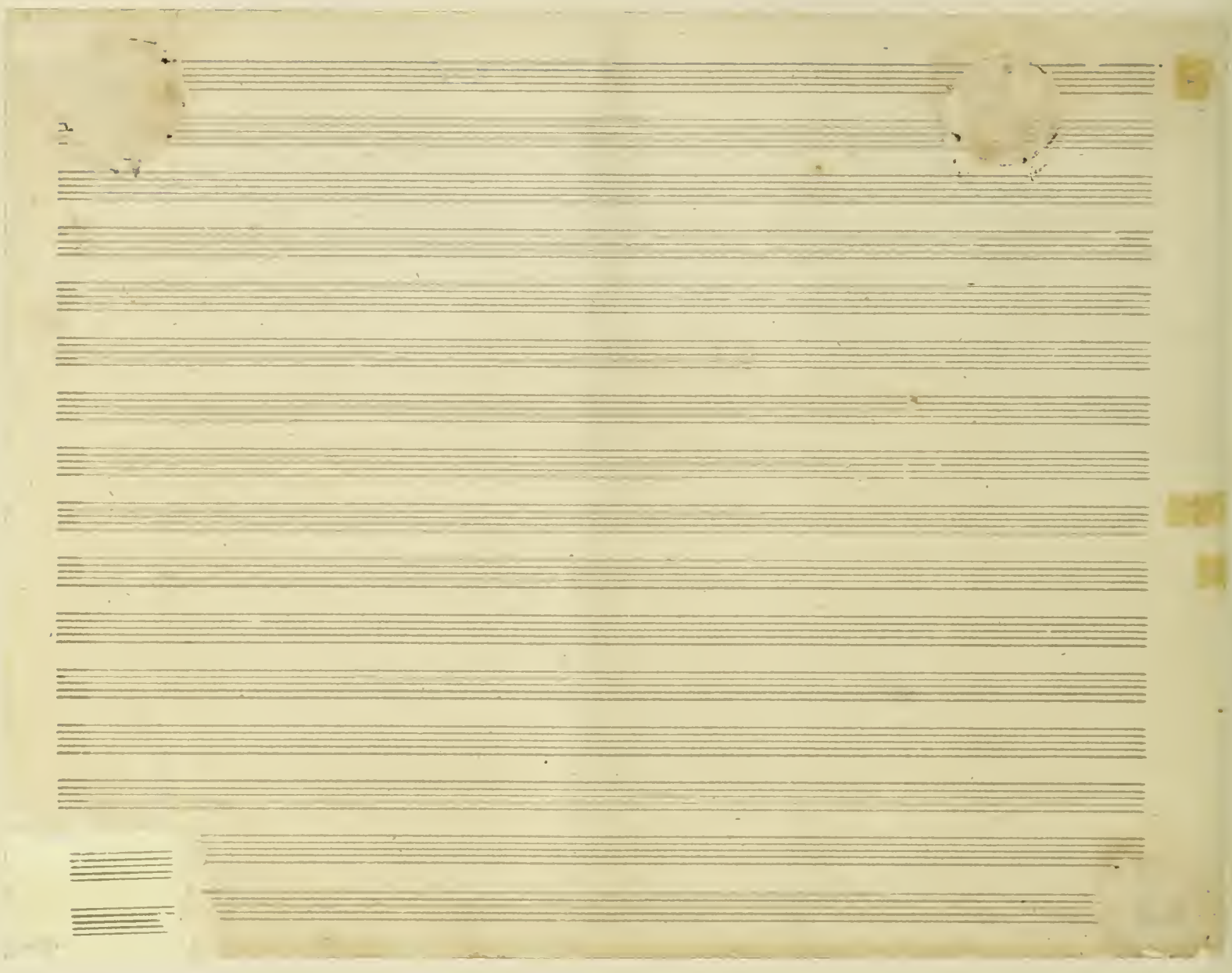
as the Bride and Bloo

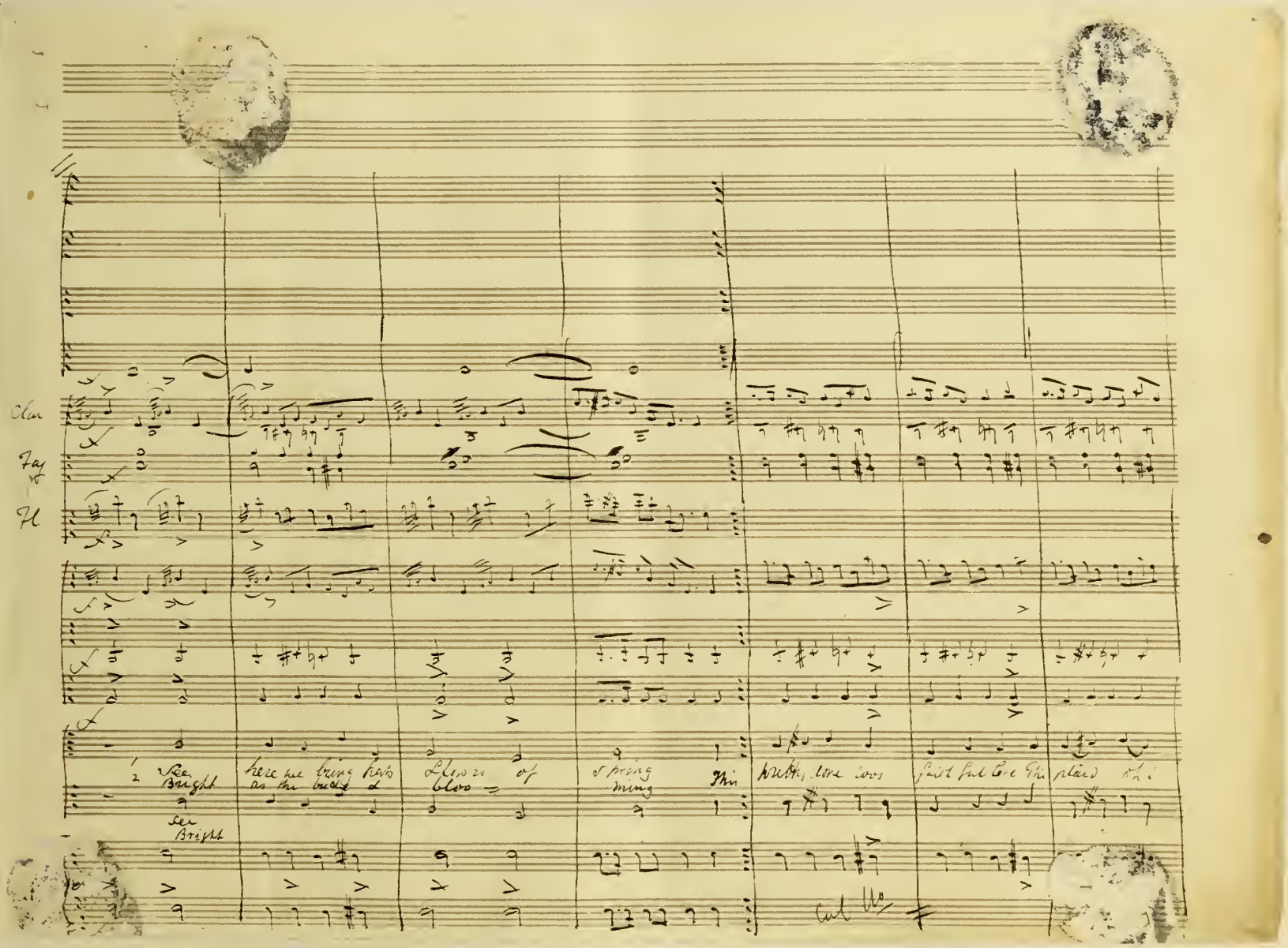
Timp.
Cb.
Vc.
poco a poco
poco a poco
poco a poco

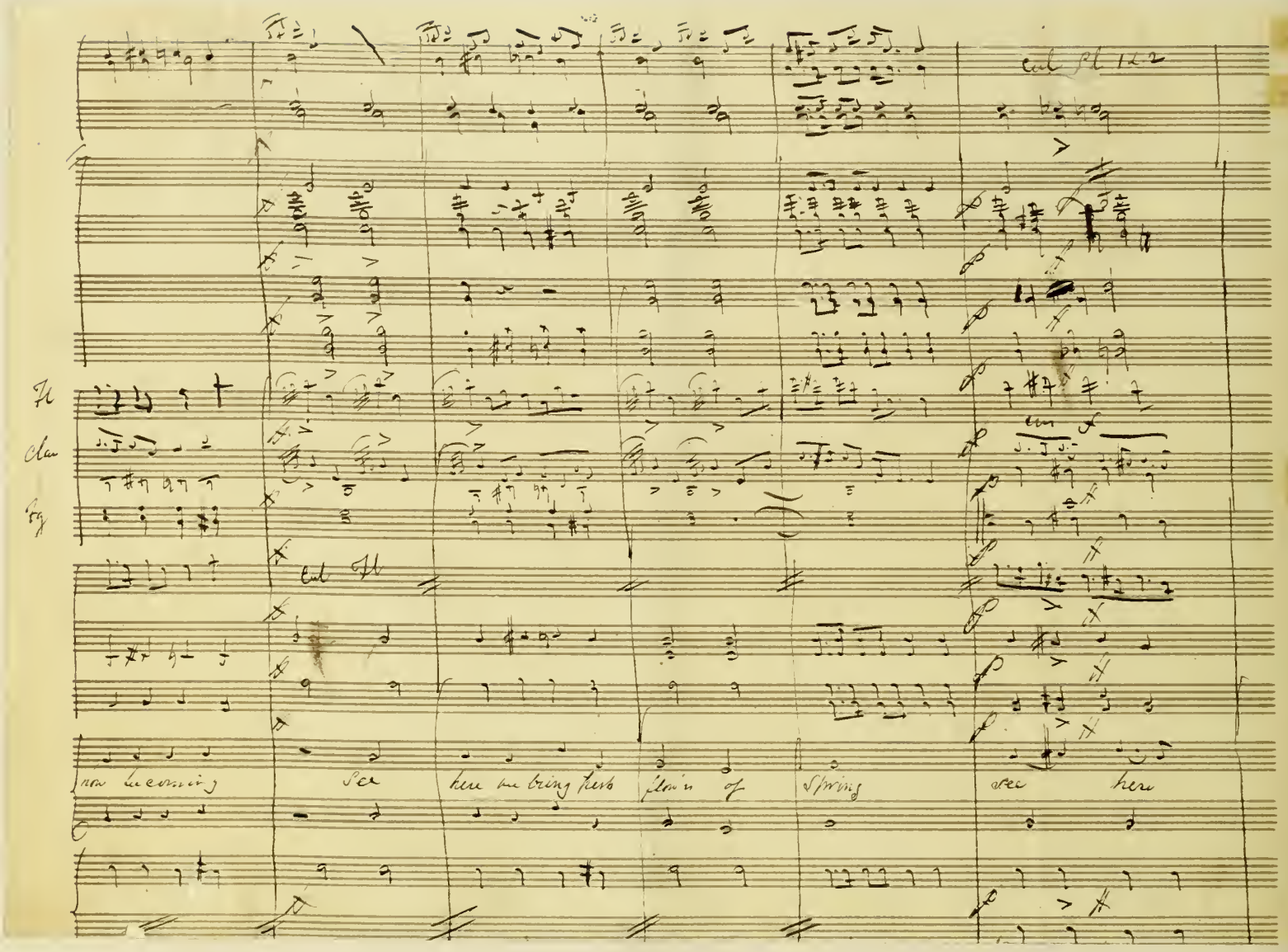
12
12
col Clar 1mo
Timp.

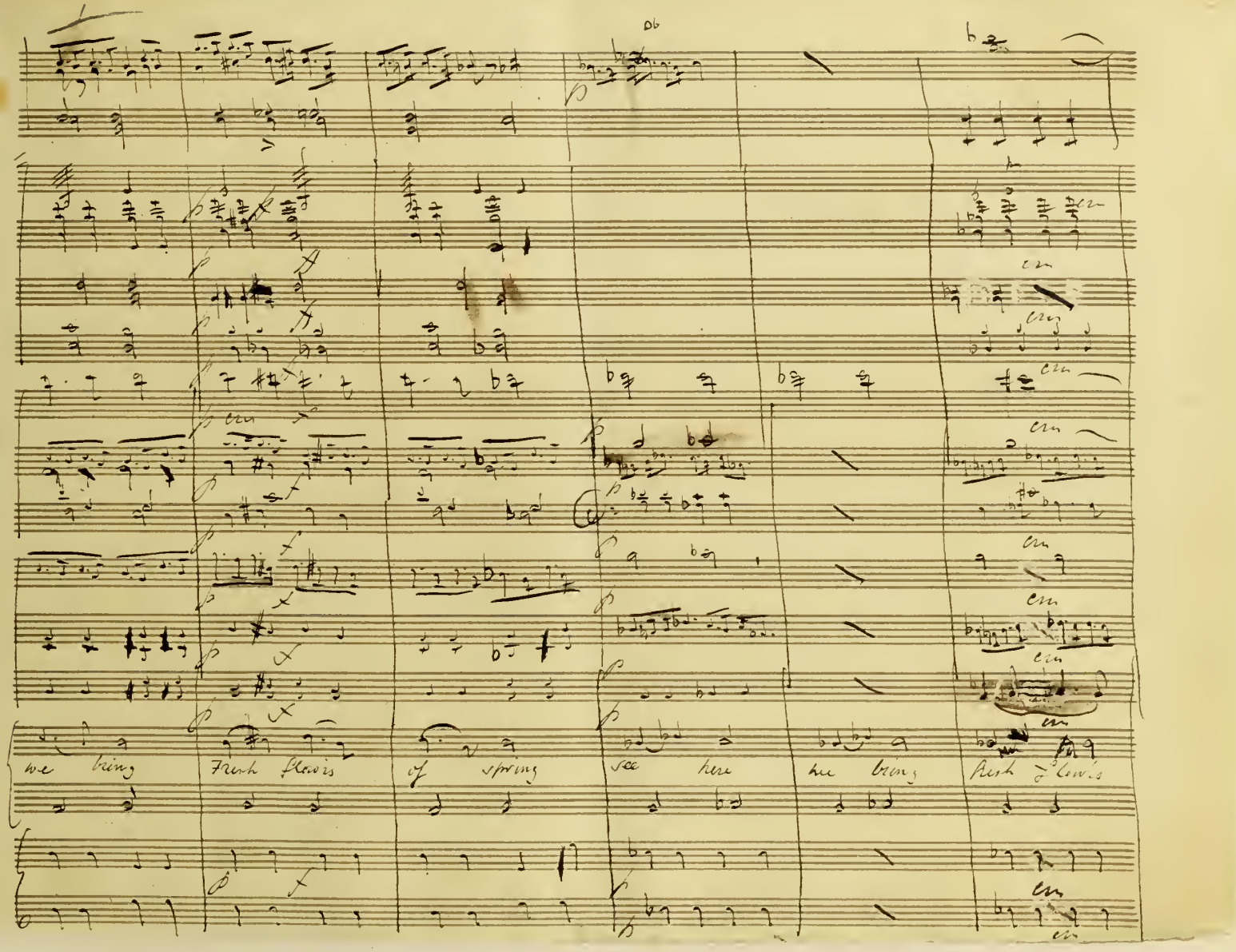
Col 1mo Clar

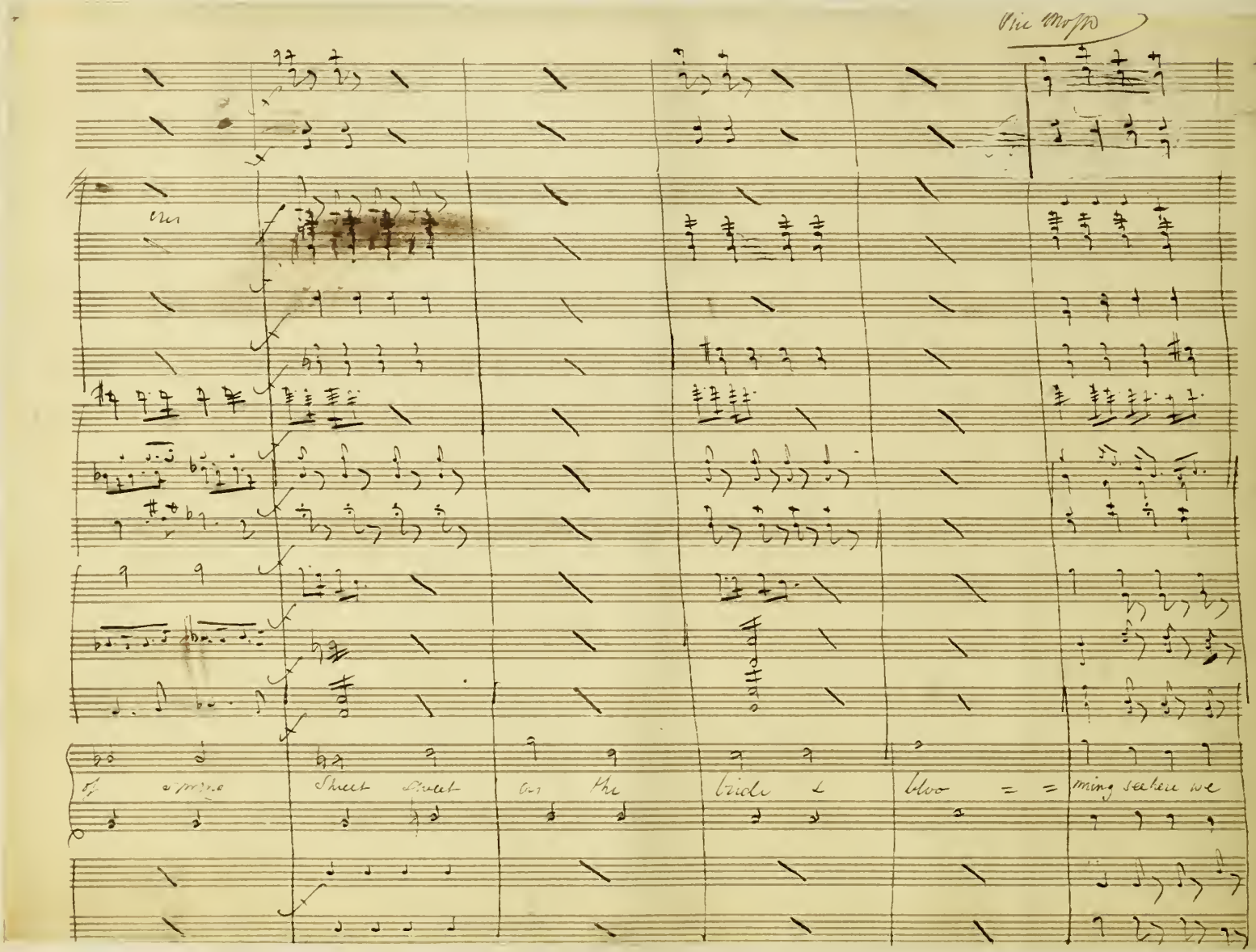

1 2 3 4 1 2 3 4
see
Bright as the tide ebbs =
ad libitum




Clar
Fag
H
2 See Bright
See Bright
here we bring
as the
Flow'rs of
blow
of spring
ming
Thin
with love
fair but
Gre
plain
Thi


Cor pl 1&2
Hr
Clar
Fag
Cor pl
new becoming
See
here we bring
fleur
of
Spring
see
here


we bring
fresh flowers
of spring
see here
we bring
fresh flowers

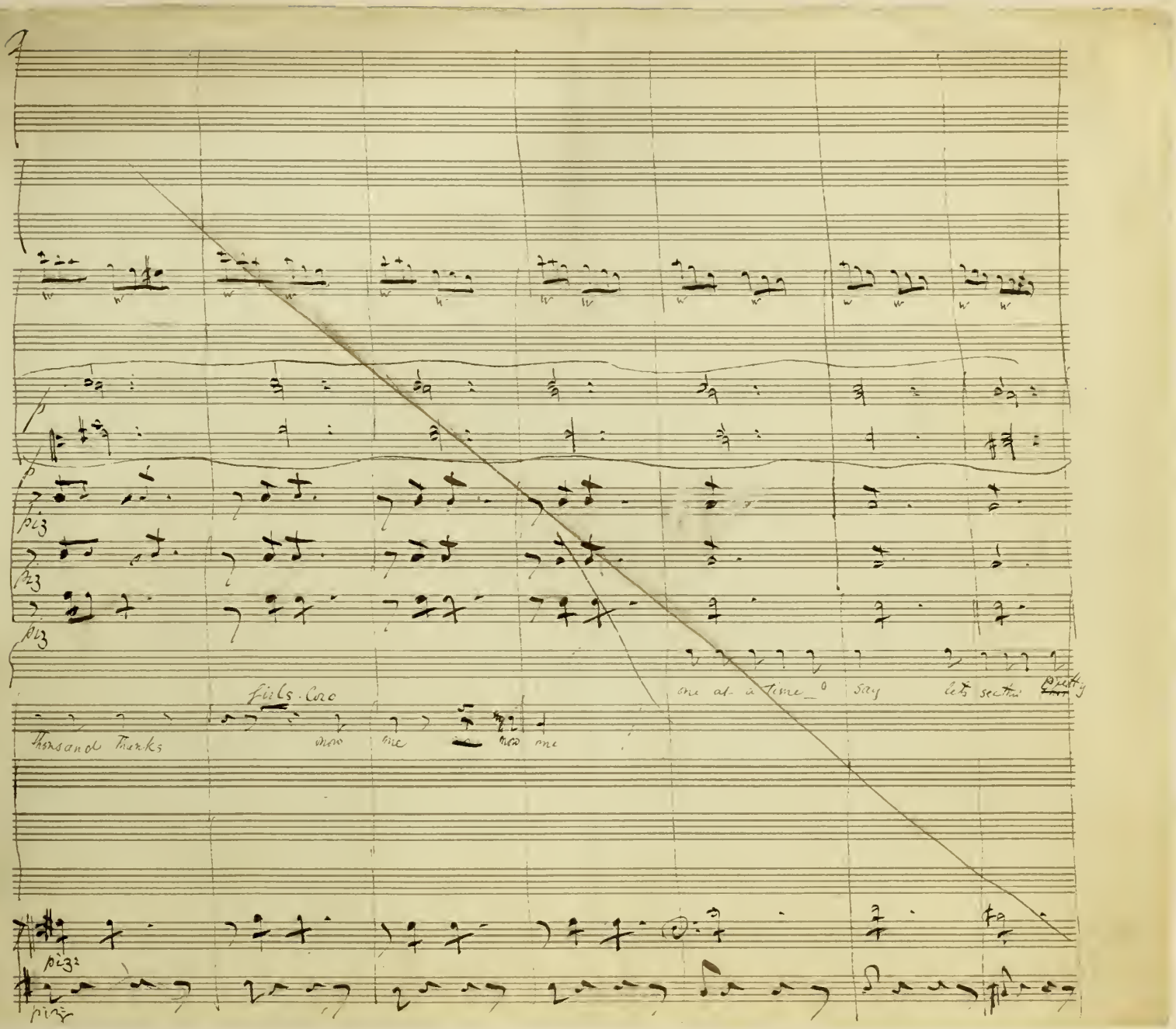

Vivi Mosso
Sweet Sweet
On the
bride
bloo
ming seaton we

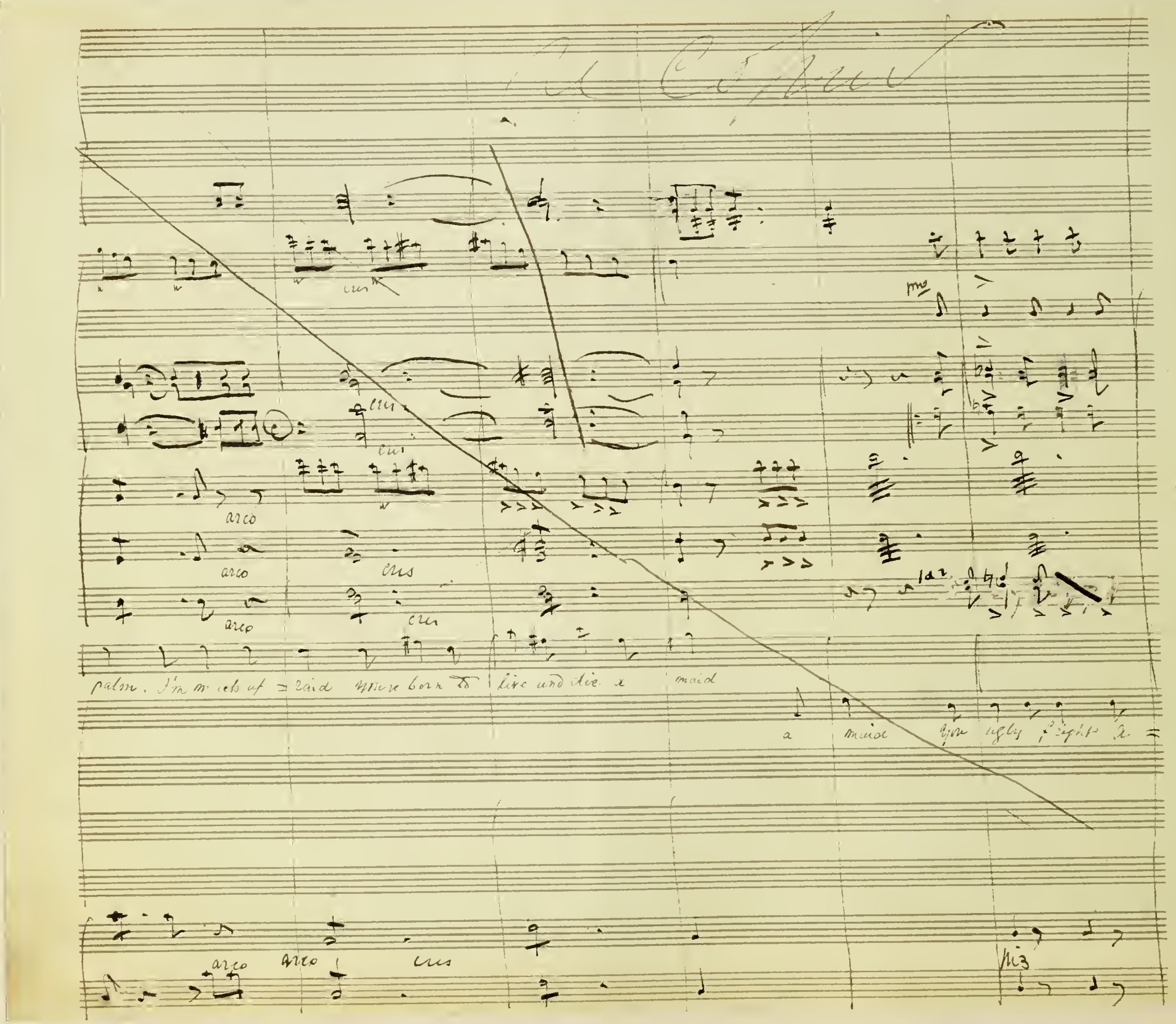
string first violins of
string second violins
string first violins of
strings
violins of
strings

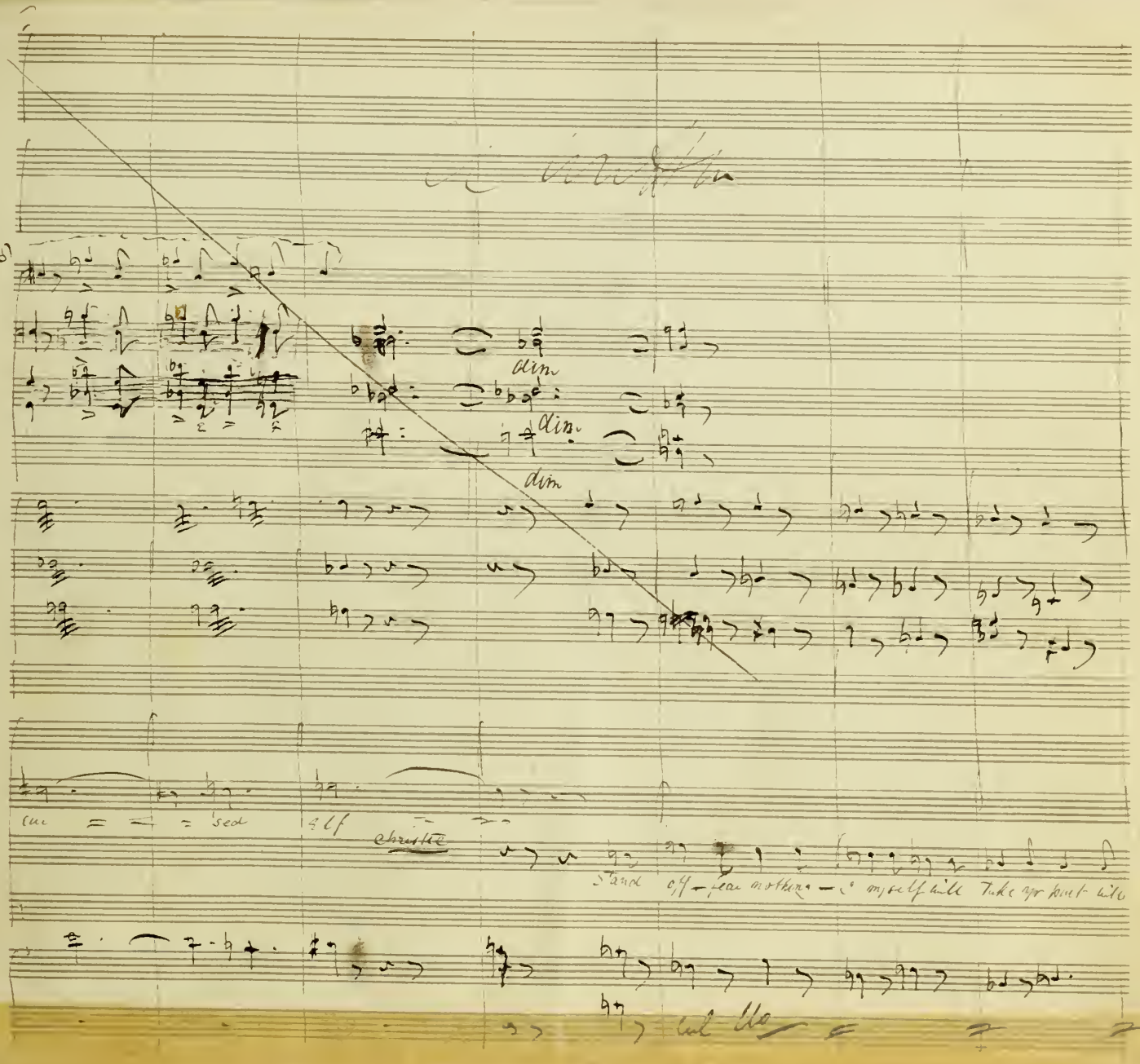
FORTUNE - TELLING SCENE

MISSING PAGE 34

" 35 - 14 BARS.


Fills: Coro
Thousand Thanks
one at a time_ O say
let's section
p
pizz
arco


arco
cres
live and die a
maid
a maid you ugly fright a =


dim.
dim.
dim.
Stand off - dear mother - I myself will Take my part with

Take up the hill in spite of him the wizard of the glen speaks true for spite of him the wizard

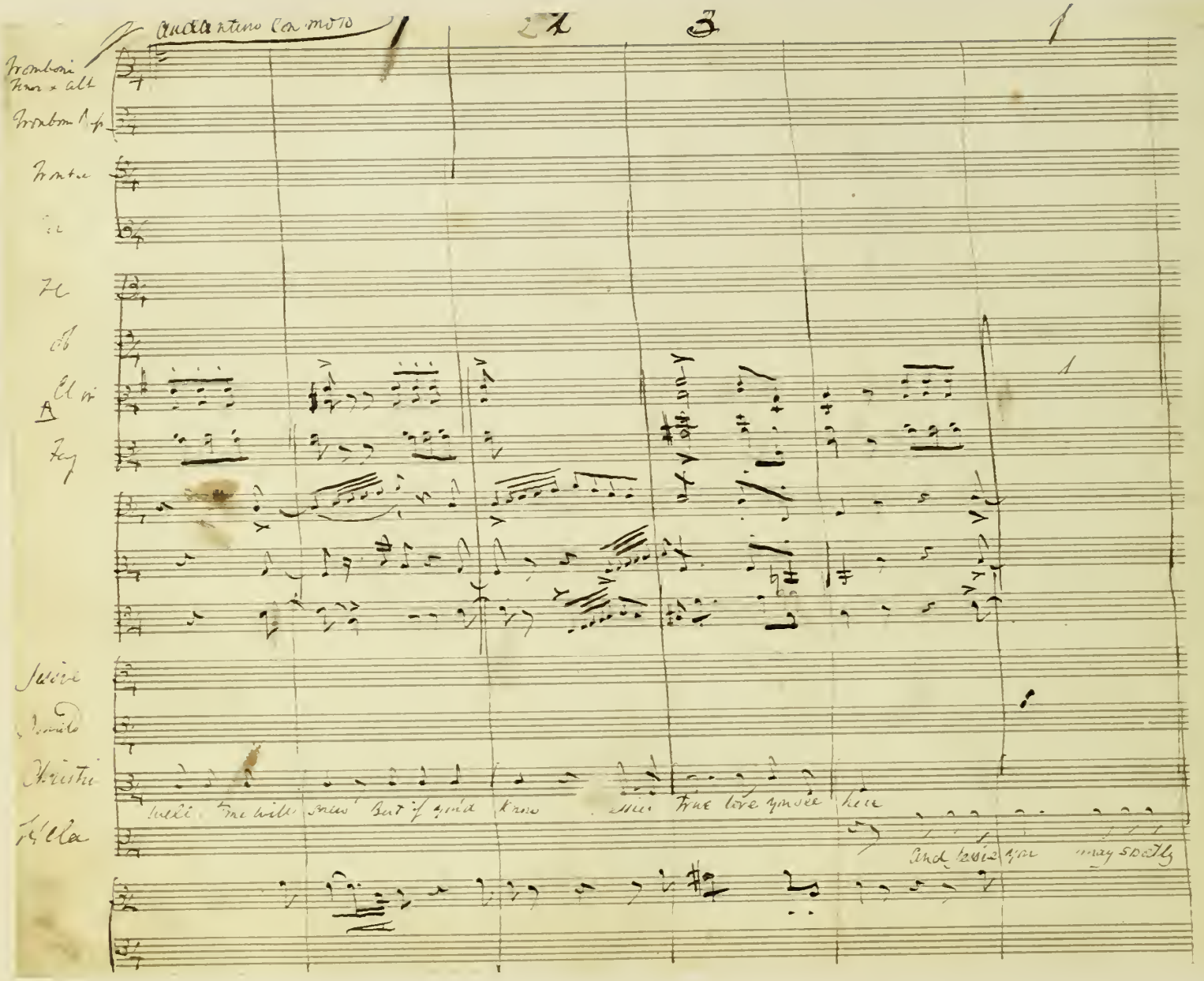
- Missing -

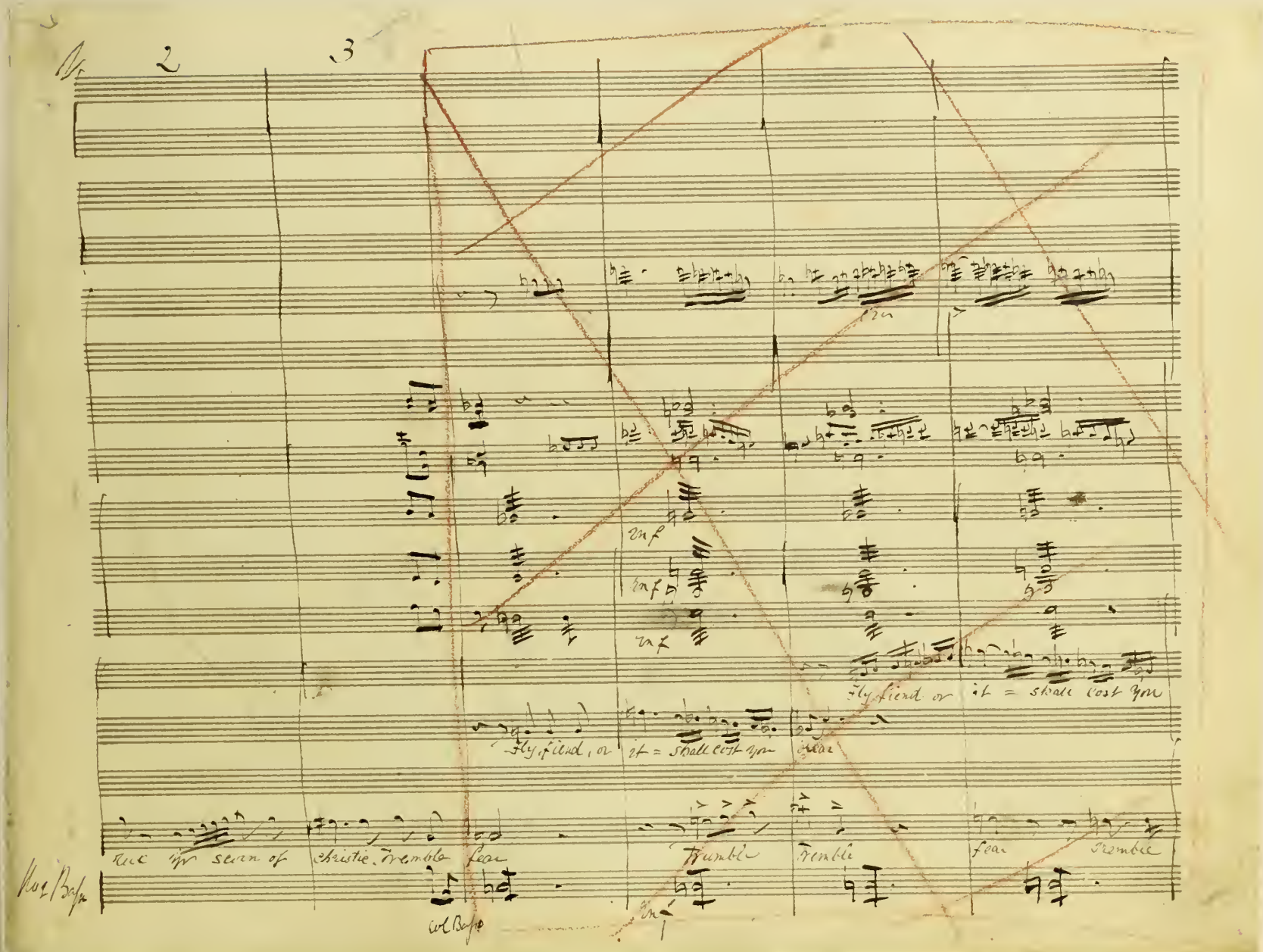
From page 83 last two bars

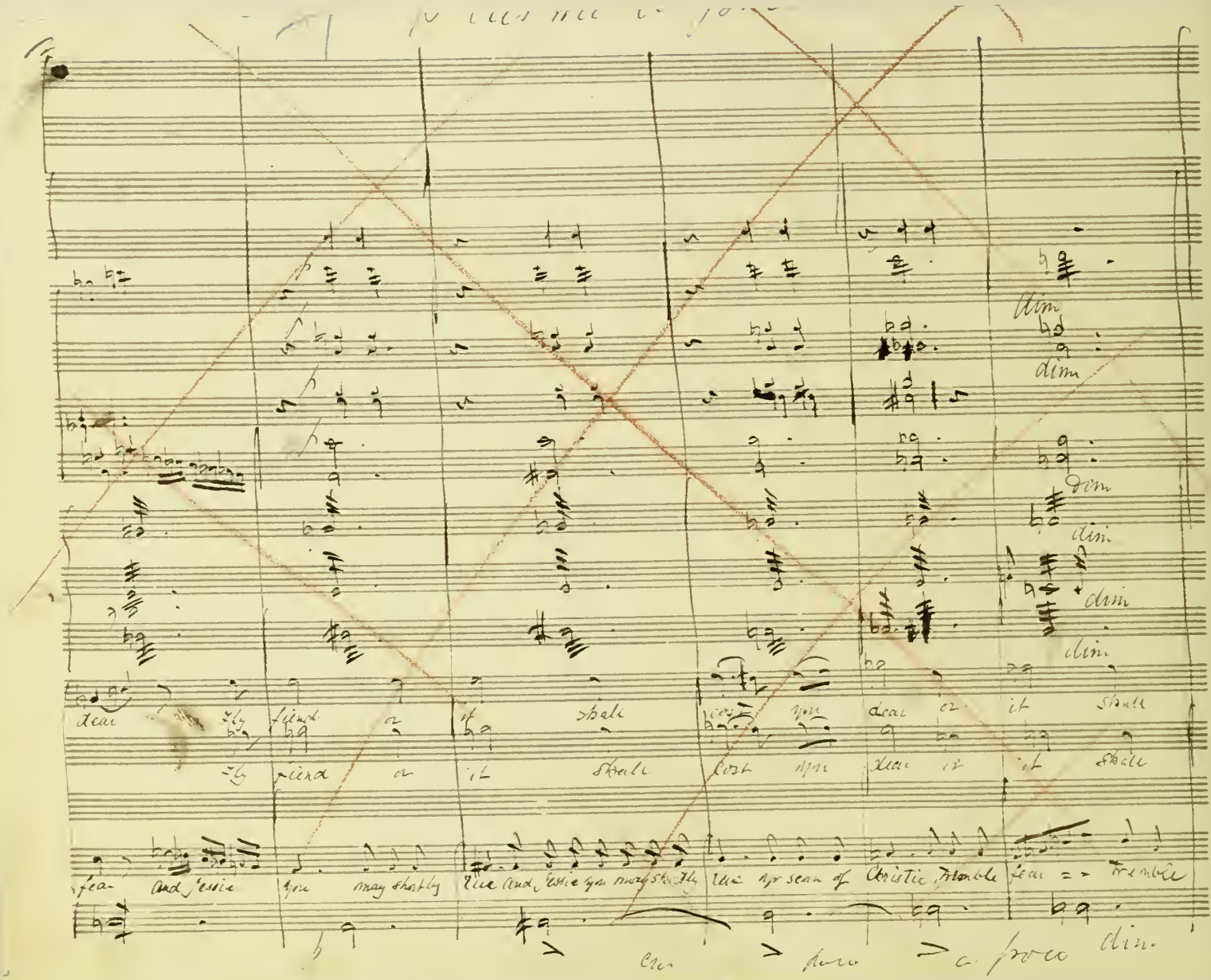
to end of number. -

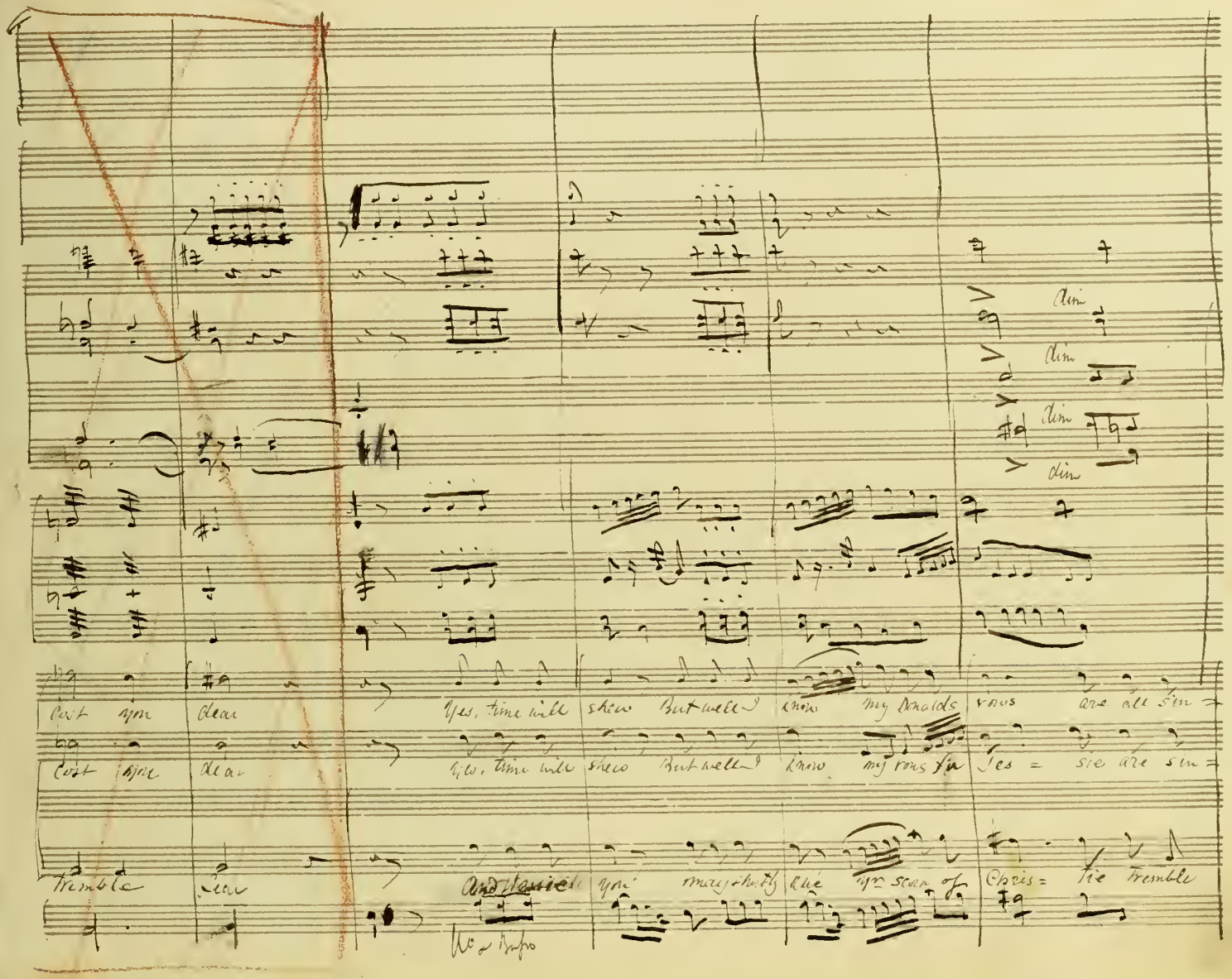
cresc
cresc
cresc
cresc poco a poco
cresc poco a poco
cresc poco a poco
cresc poco a poco

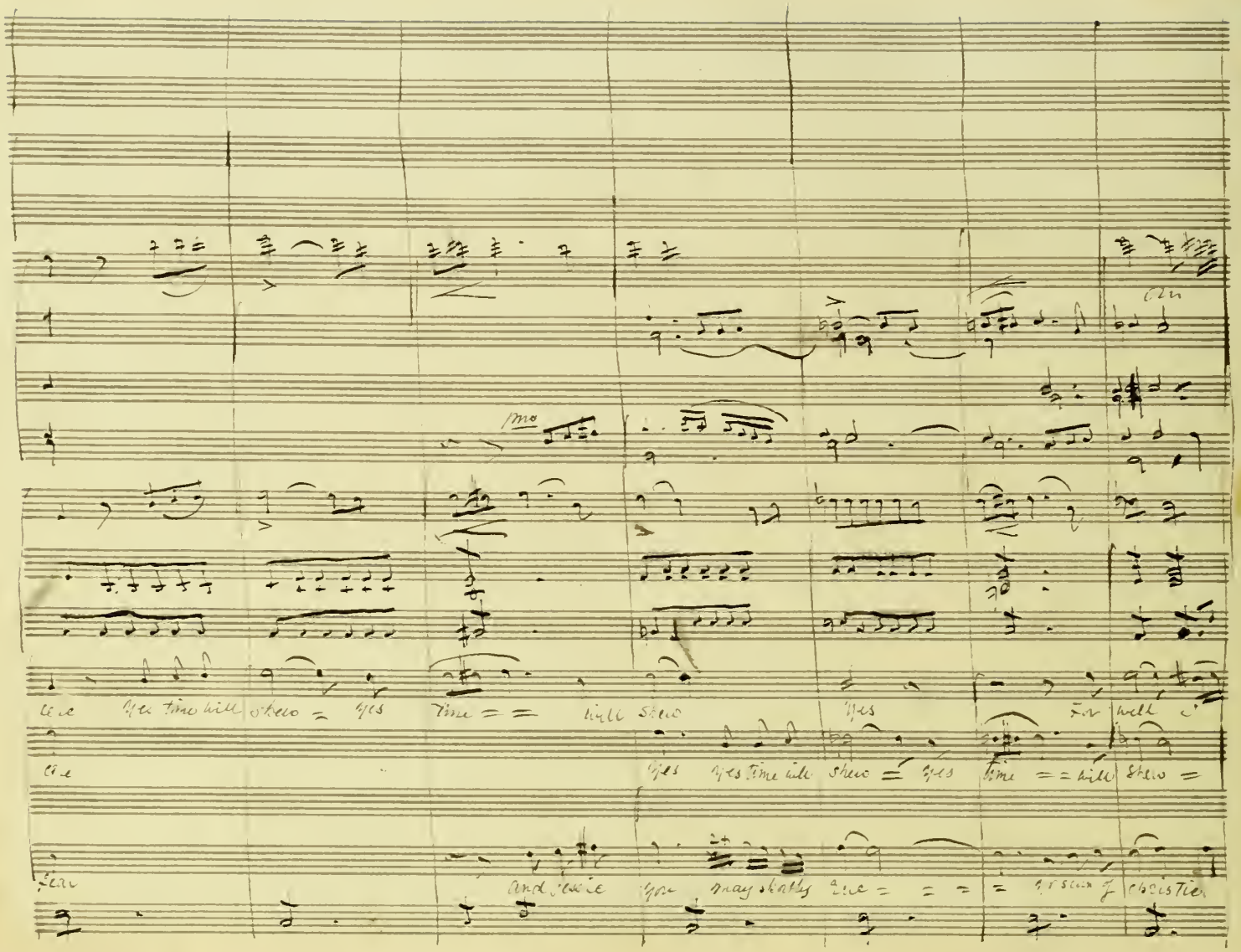
noble truth me fear

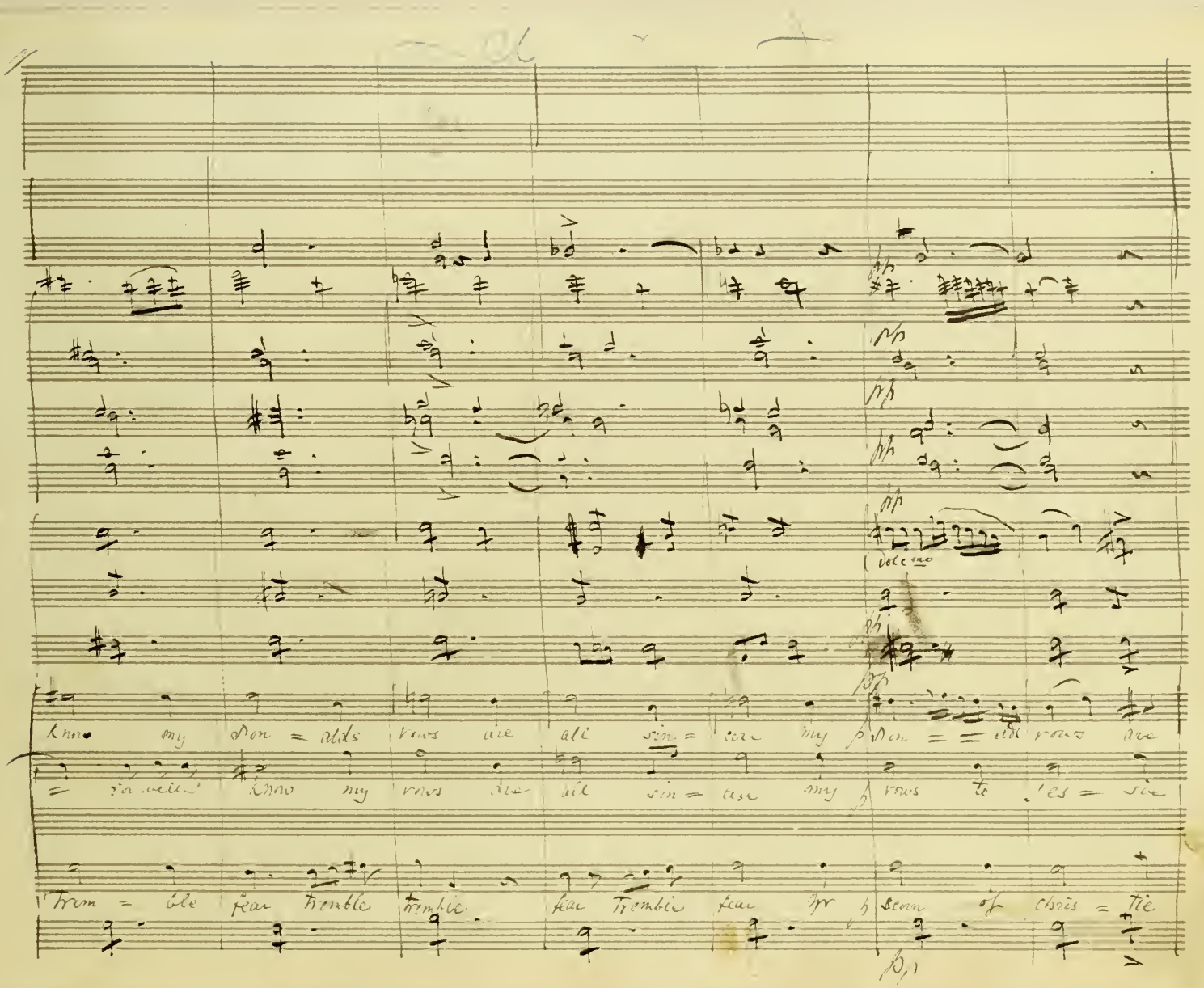

Andantino con moto
Trombone
Horn in alt
Trombone
Trumpet
Cornet
Flute
Oboe
Cl in A
Clarinet
Julia
Sonia
Christie
Stella
Julia. She will know But if you know She True love you see here
And twice you may sadly

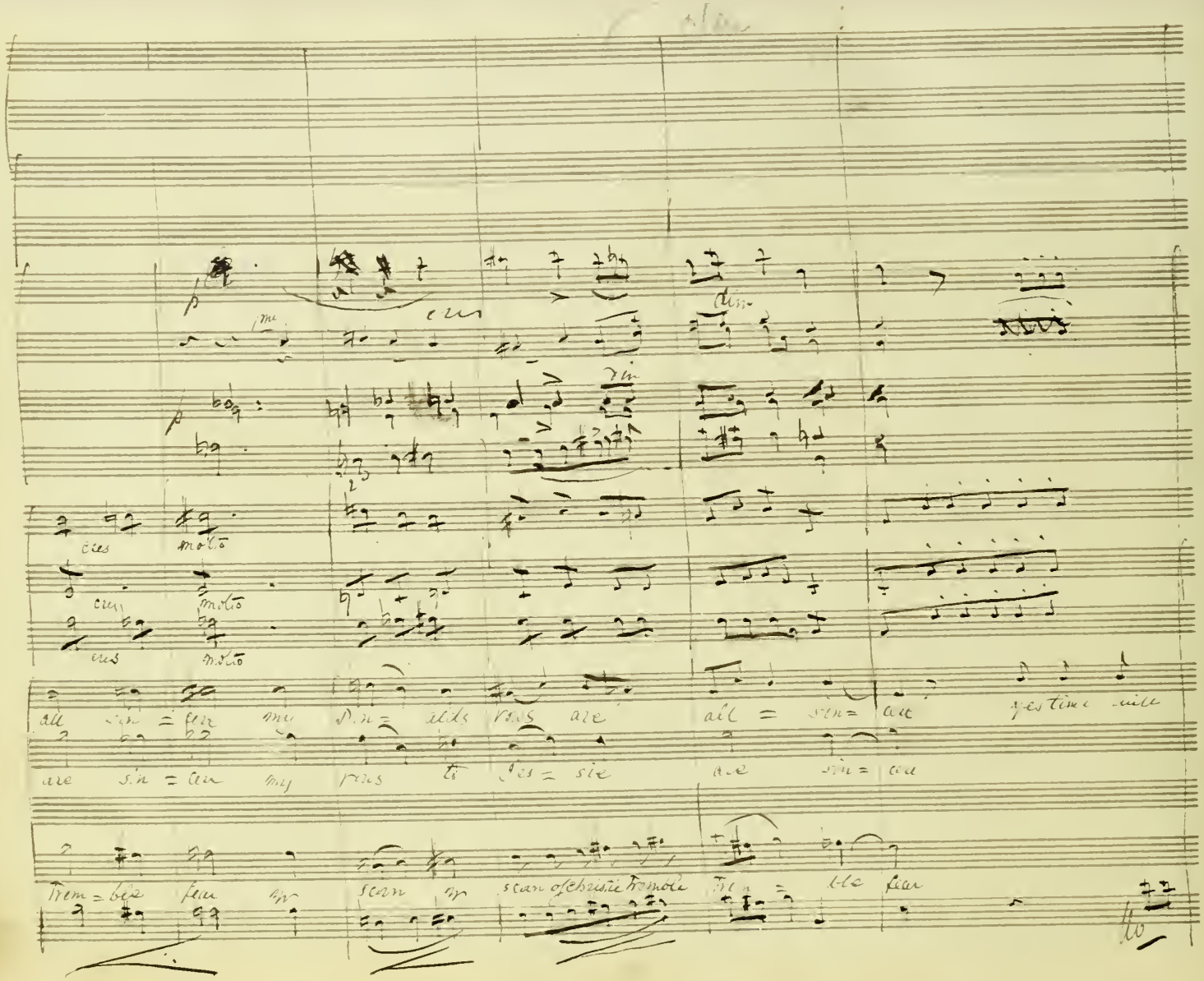

2
3
Fly, fiend, or
it = shall cost you
Fly, fiend, or it = shall cost you
fear
Tremble
Tremble
fear
Tremble
Vcl/Bass

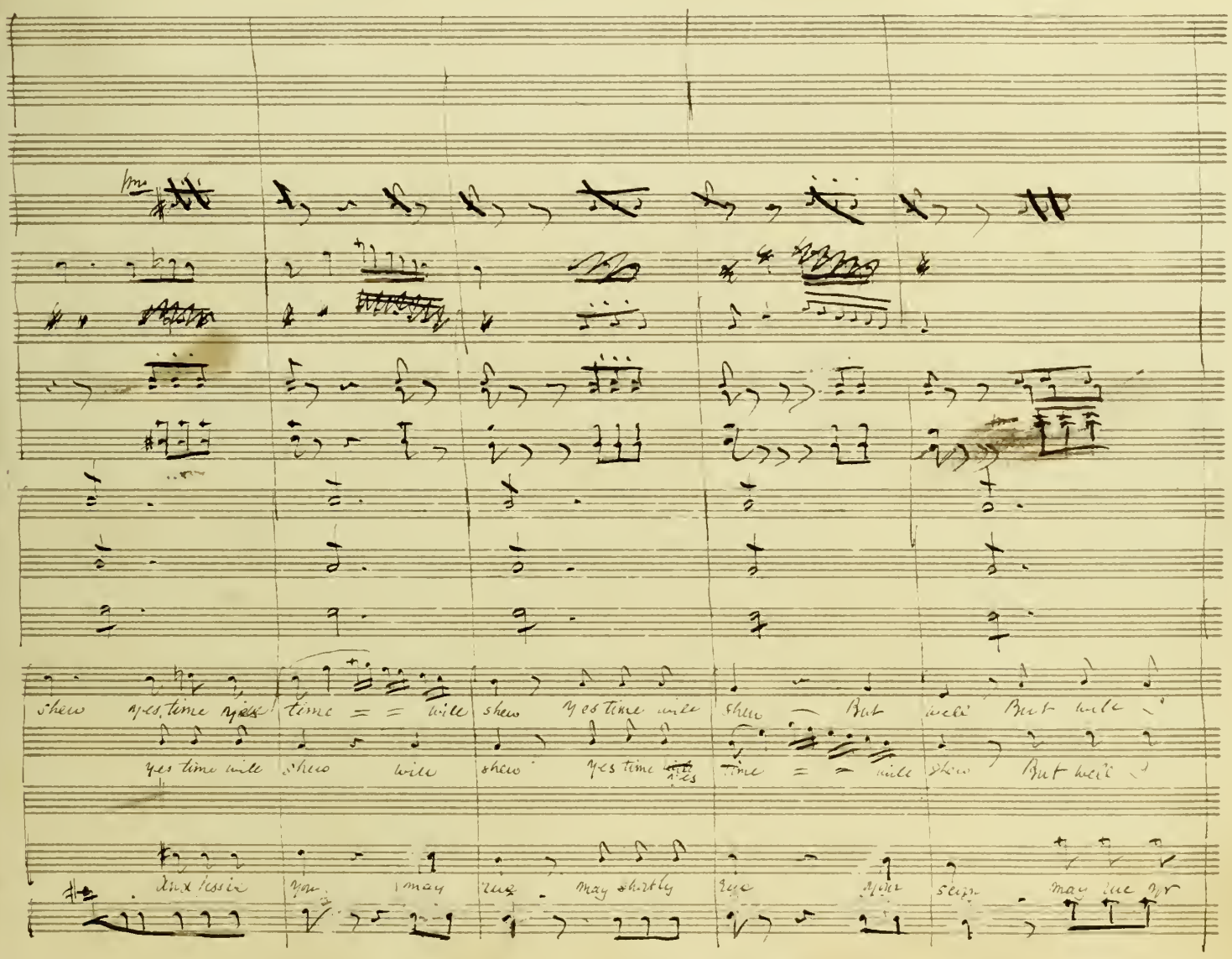

dim
dim
dim
dim
dim
dim
dear
thy
friend
as
it
shall
dear
you
dear
as
it
shall
fear
And Jessie
you
may stably
like
And Jessie you may stably
like
yr seem of Christie Stanhope
fear
trembl
cre
dim.

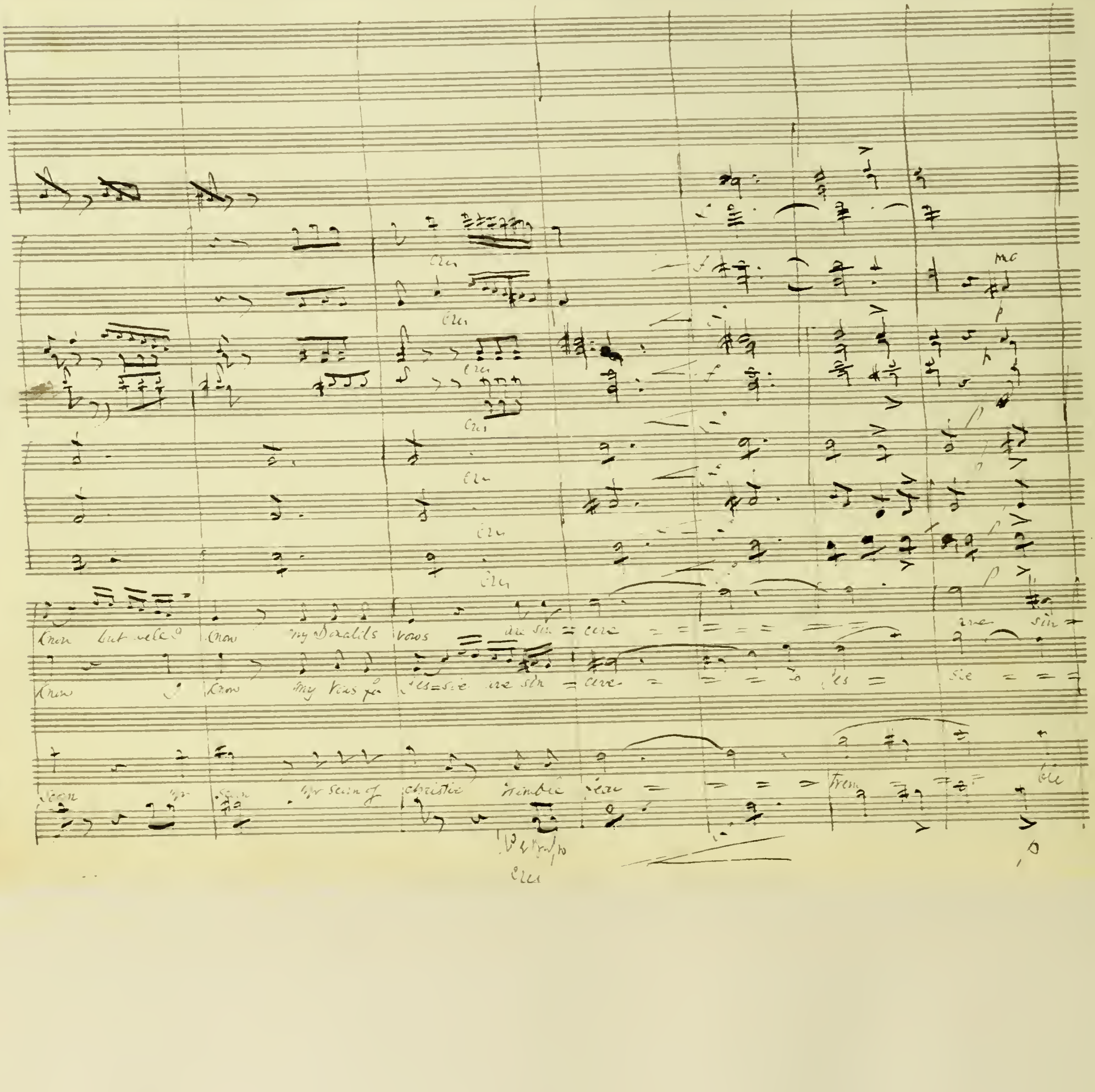

dim
dim
dim
dim
Cast him down
Yes, time will show But well I know my wrongs
wrongs are all sin =
Cast him down
Yes, time will show But well I know my wrongs sin
Yes = sins are sin =
tremble
fear
And tremble
you
may shortly
the
ye scene of
Chris = tie
tremble
Ve & Bass

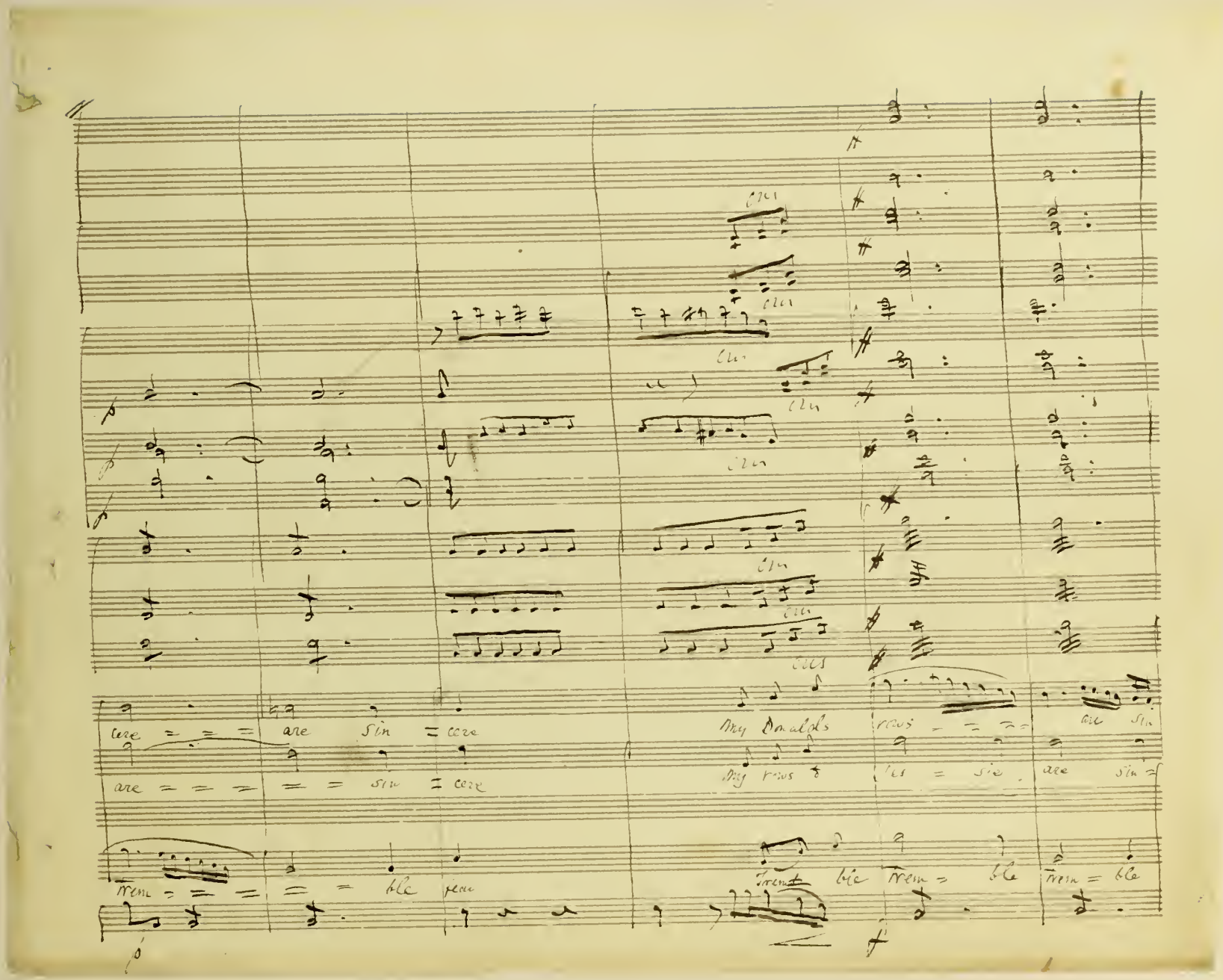

mo
Cre
Yes time will show = Yes Time = = will show
Yes
For well
Cre
Yes Yes time will show = Yes time = = will show =
Jeru
and so ye
ye may stedily
= = = = persun f
obsistier

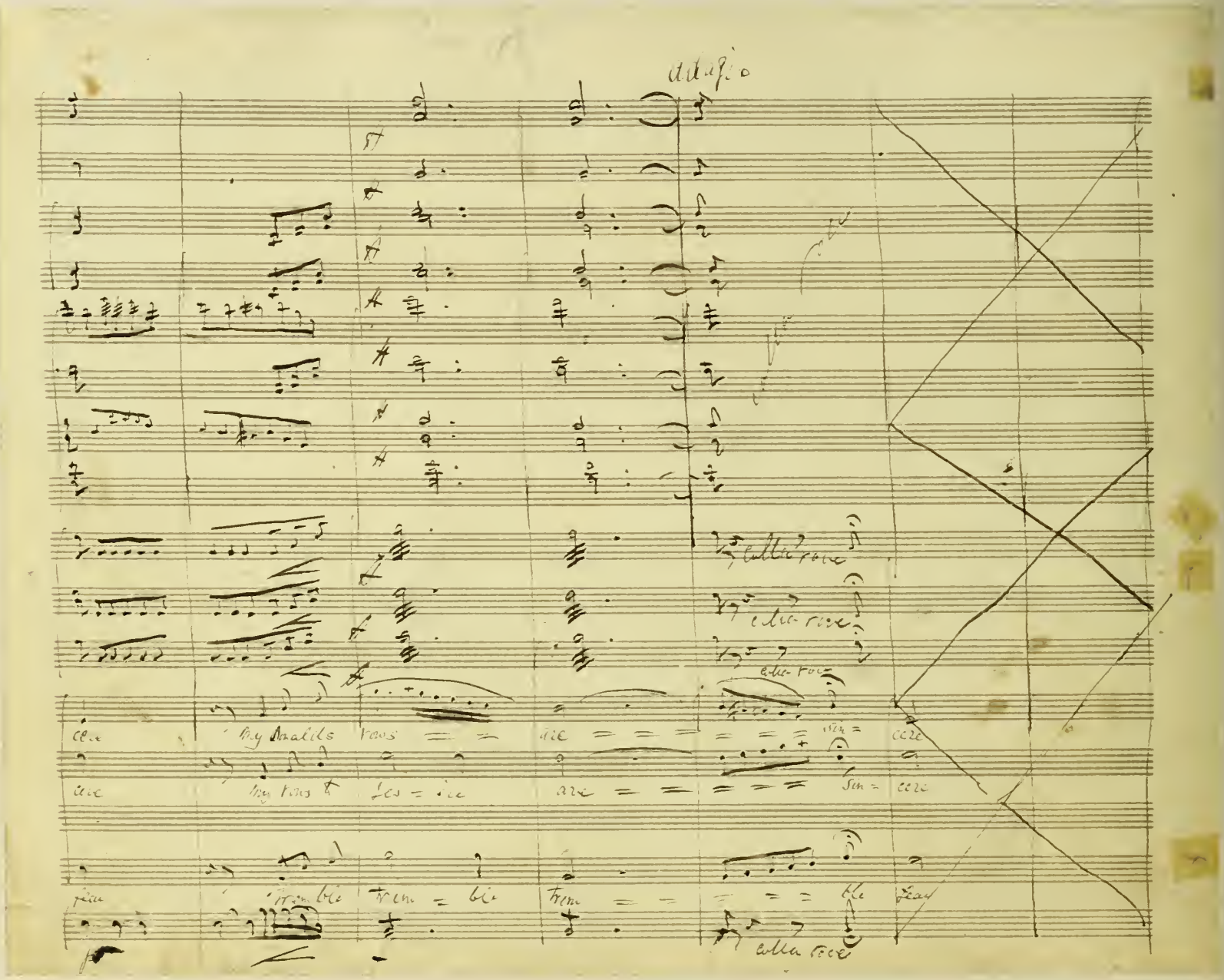

know my Don = alds vous are all sin = cere my Don = alds vous are
= ya well know my vous are all sin = cere my vous te 'es = sin
1st From = ble fear Tremble Tremble fear Tremble fear ah Seam of Chris = Tie
dolcissimo

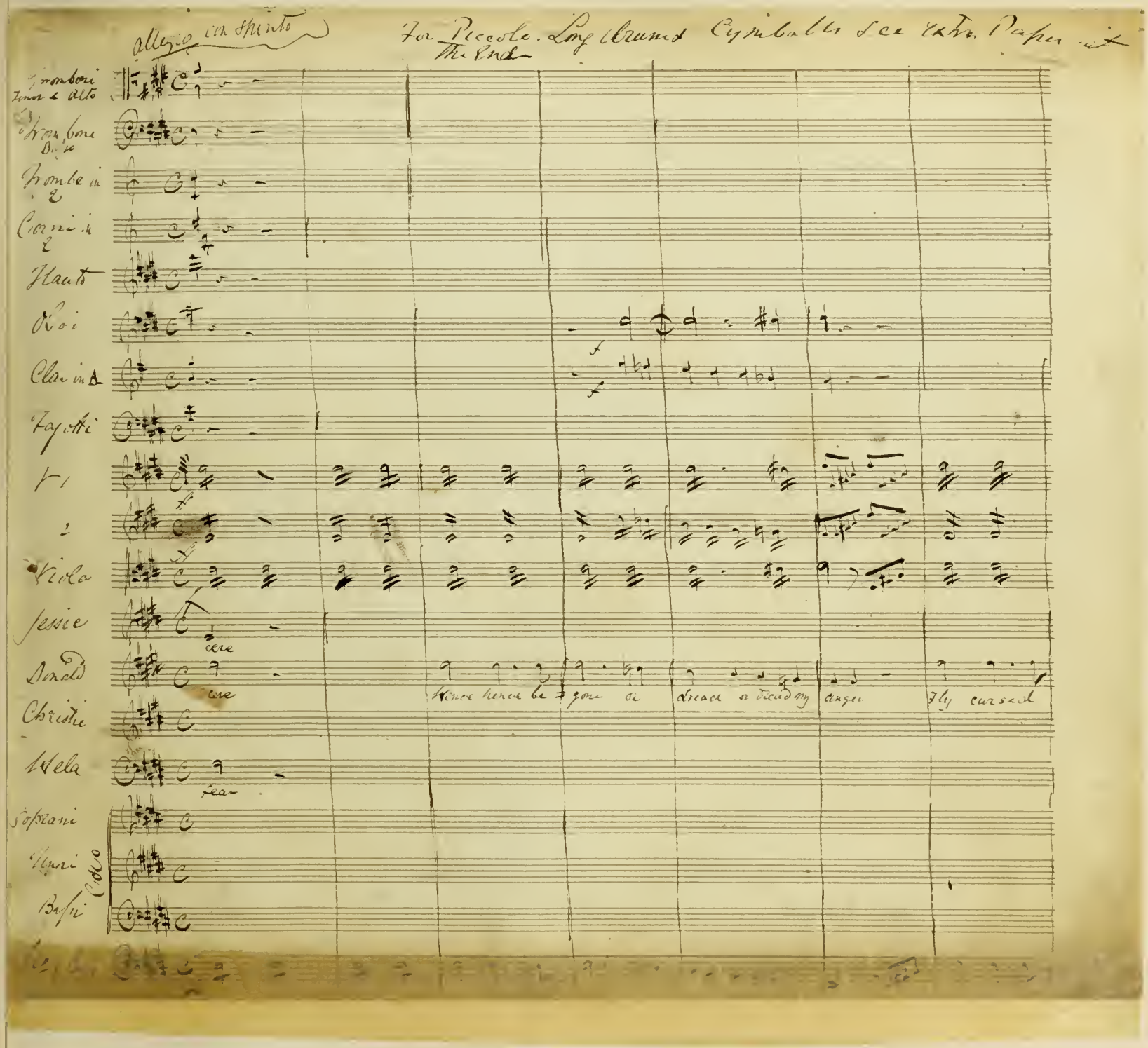

molto
molto
molto
All sin = ner me Sin = ists vous are All = sin = ce yesterme nite
are sin = ce my pres ti tes = sie are sin = ce
Trem = ble fear sem sem scan of chaste tremble Trem = ble fear

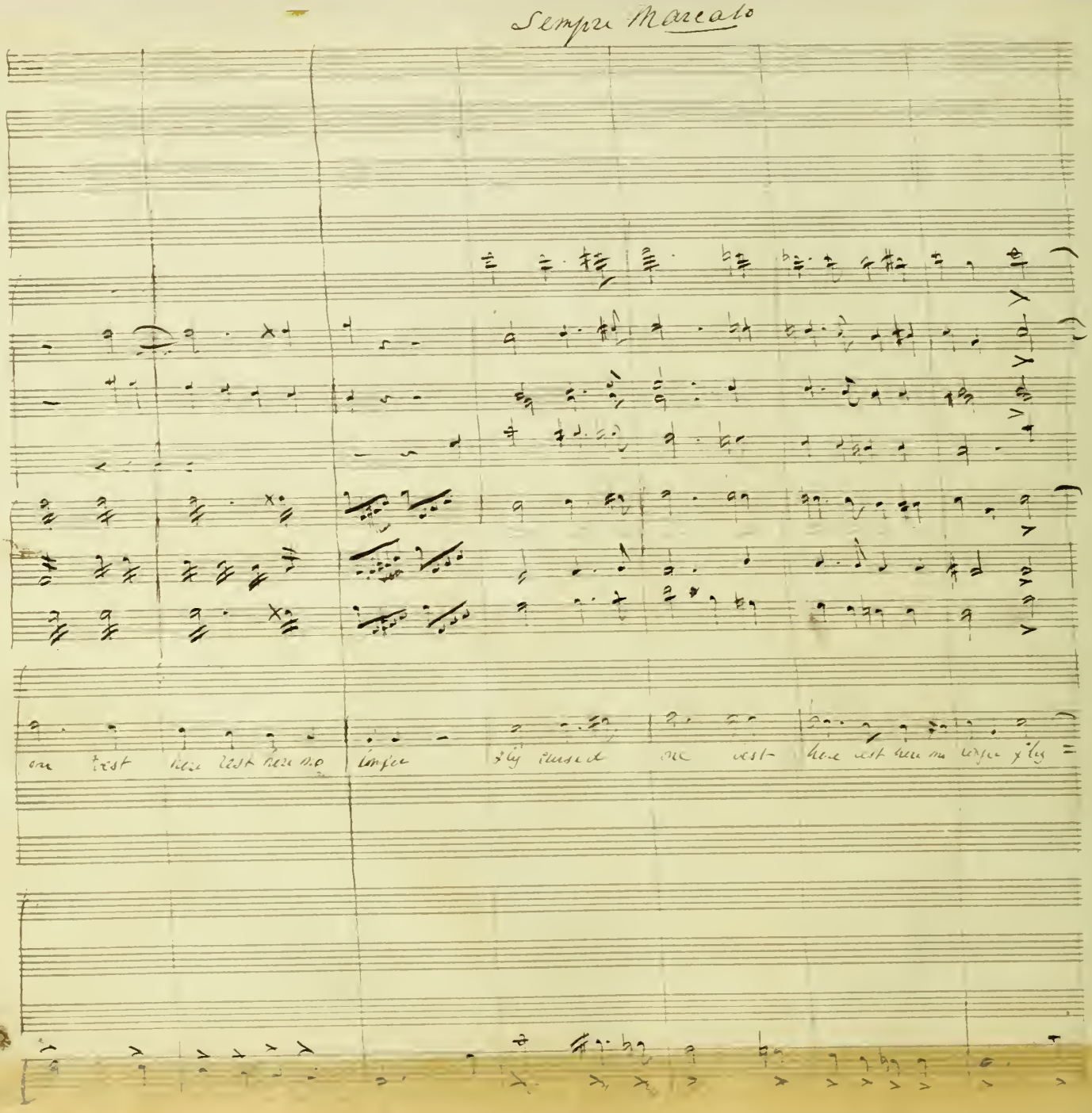

shew yes time will
time = = will
shew yes time will
shew — But will
But will
yes time will
shew will
shew yes time will
time = = will
shew But will
Dux fessis
you may
me may shortly
eye Night
seen may me my




cere = = = are sin = cere
are = = = = = sin = cere
trem = = = = = ble jeu
Ney Dmalds
Ney trus
trus = = = =
les = sie
are sin
trem = ble
trem = ble
trem = ble


Adagio
cœur
My Amalils vous
dic
Sin =
cere
vie
my vows
les = vie
are
Sin =
cere
peau
tremble
trem = ble
trem
ble
peau
cella voce
cella voce
cella voce
cella voce

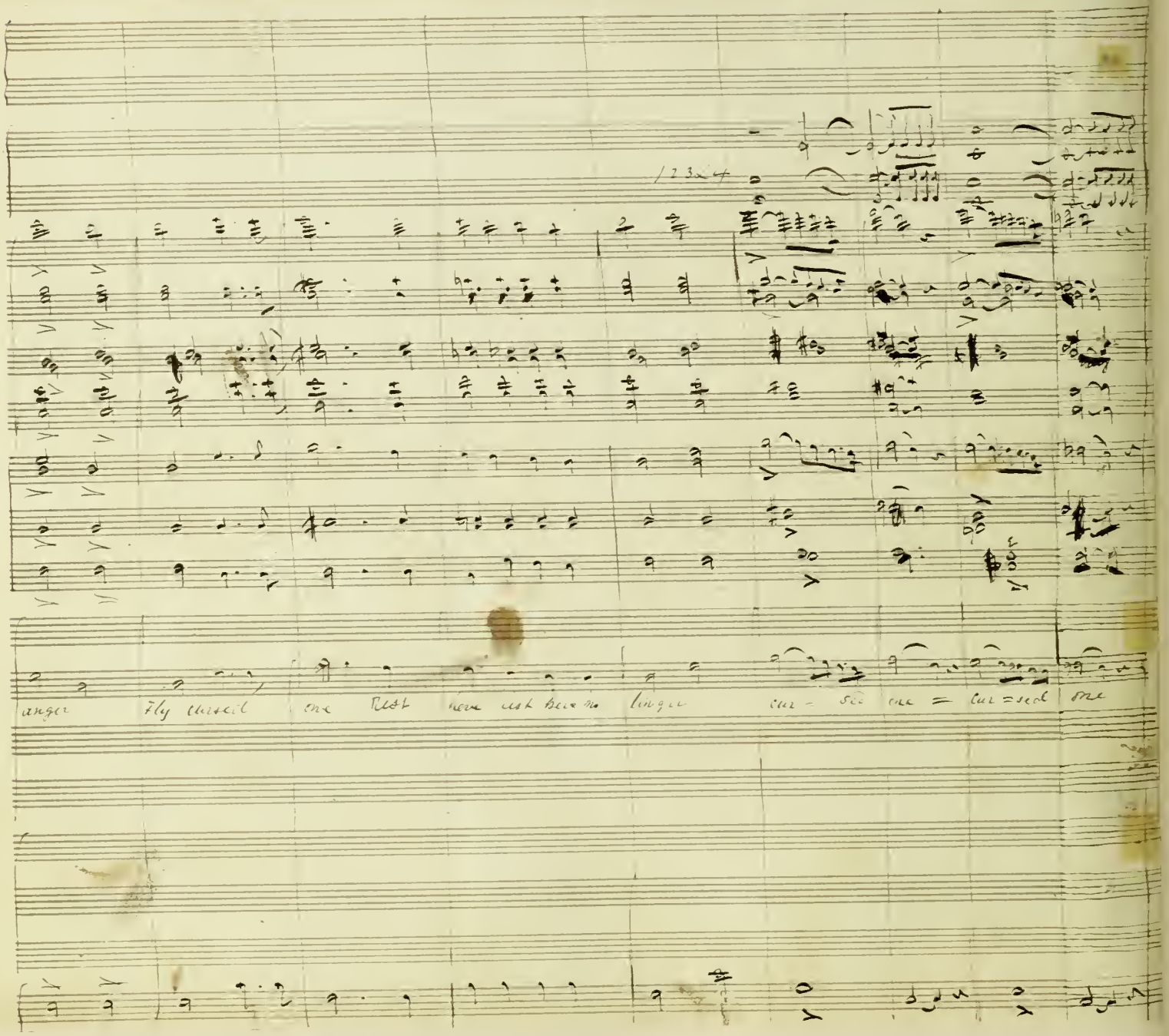

Allegro con Spirito
For Piccolo. Long Drums Cymbals &c &c. Tacet
The End
Trombone Tenor & Alto
Trombone Bass
Trombe in E
Corni in E
Hauth
Roi
Clar in A
Fagotti
Vl
Viola
Jessie
Donald
Christie
Wela
Soprani
Tenori
Bassi
Coro
f
cere
fear
Hence hence be gone or dread or dread my anger fly cursed


Sempre marcato
on test hen test hen no limpen stig ilusen on vest- hoe vet hen no limpen stig

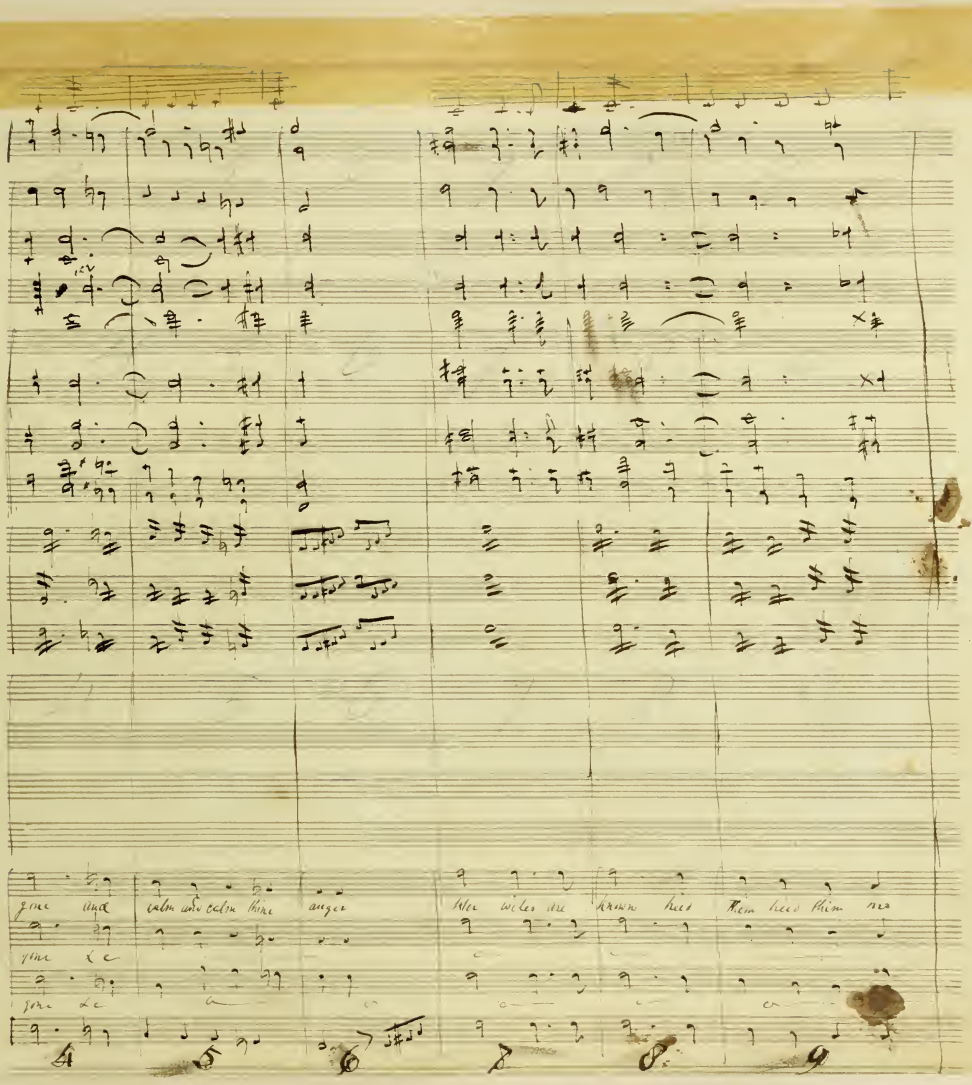
Timp.

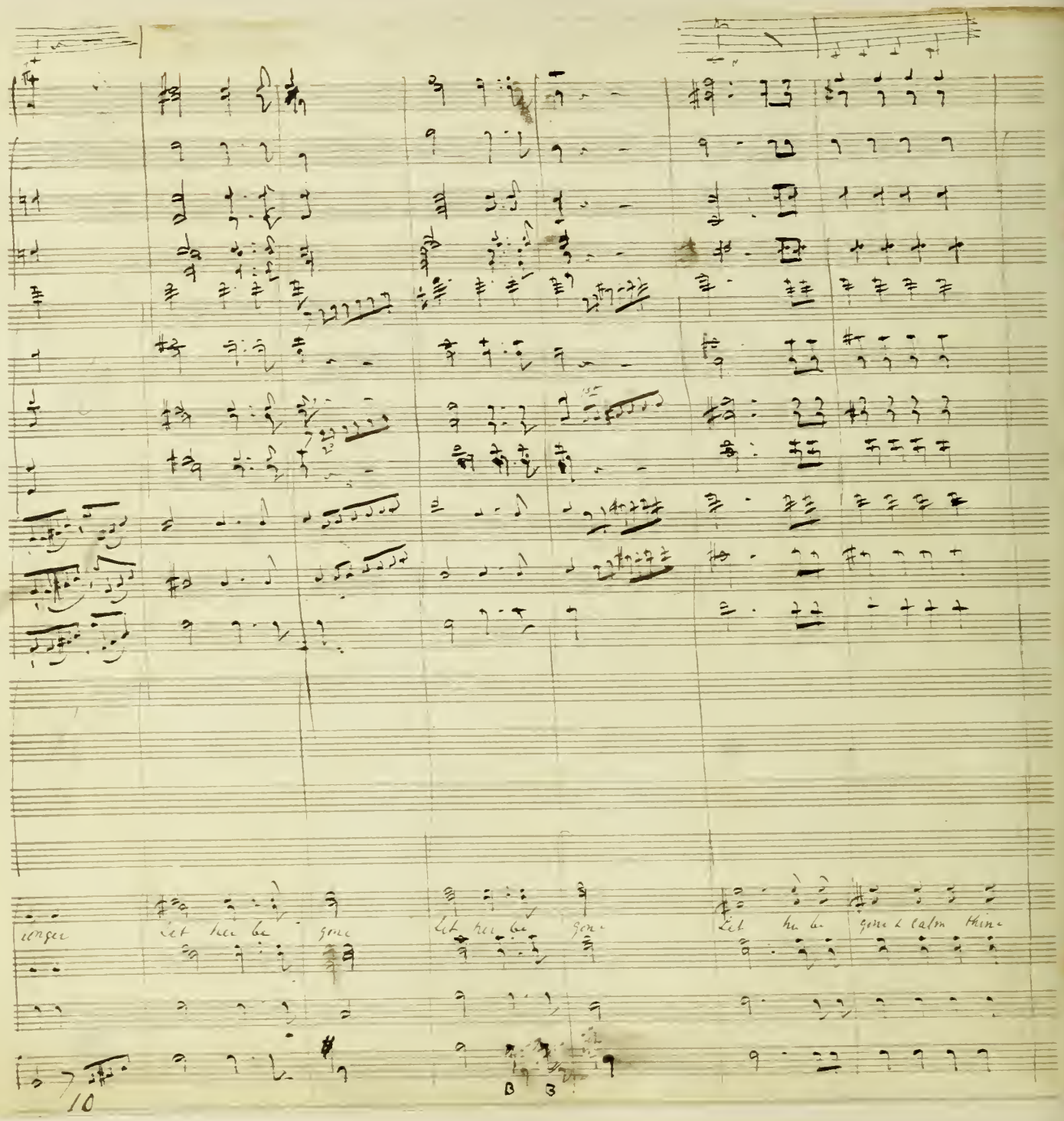
= closed one REST Meine Augen Athmen Herr = ge = richt = et

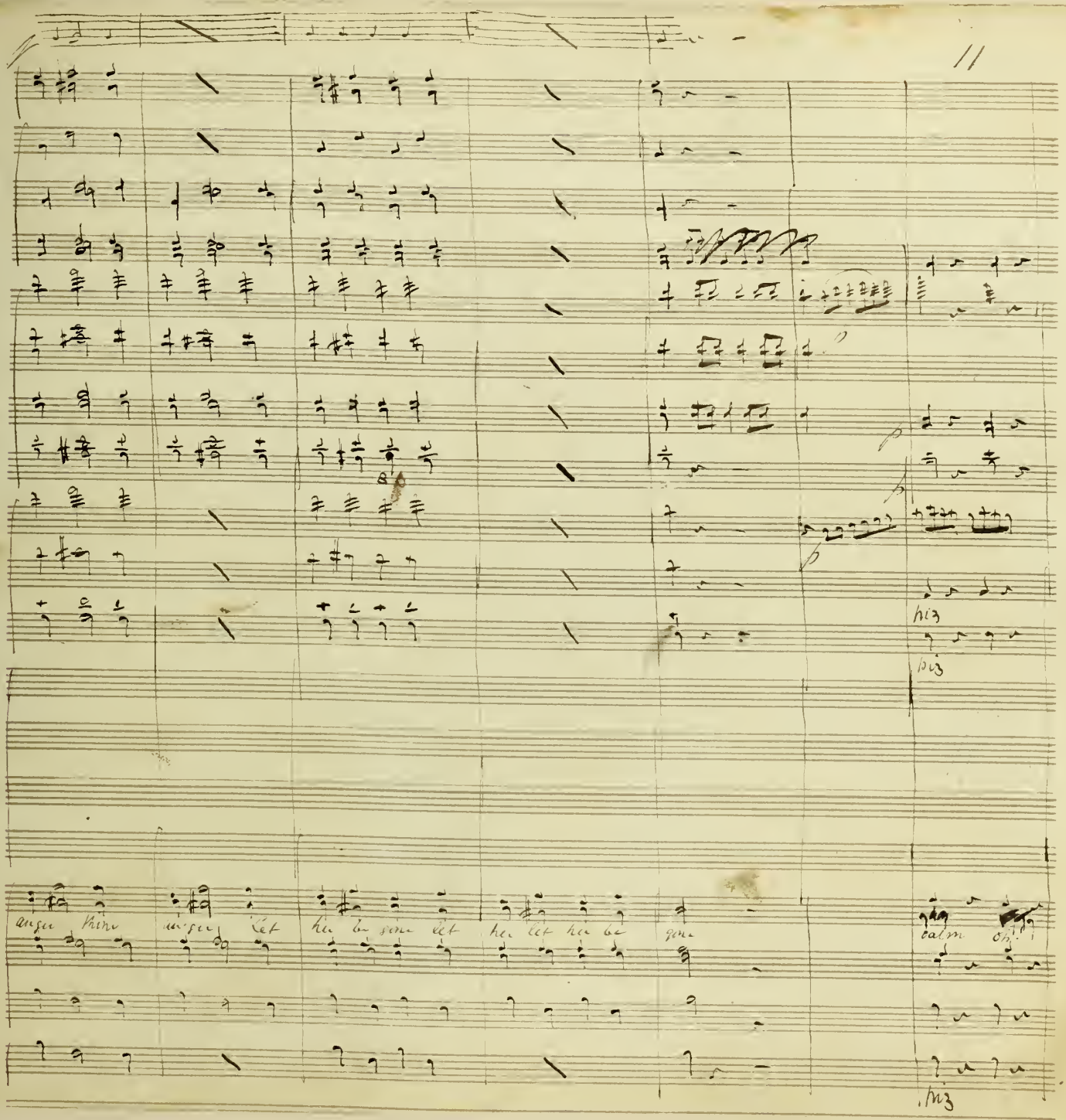
Aus

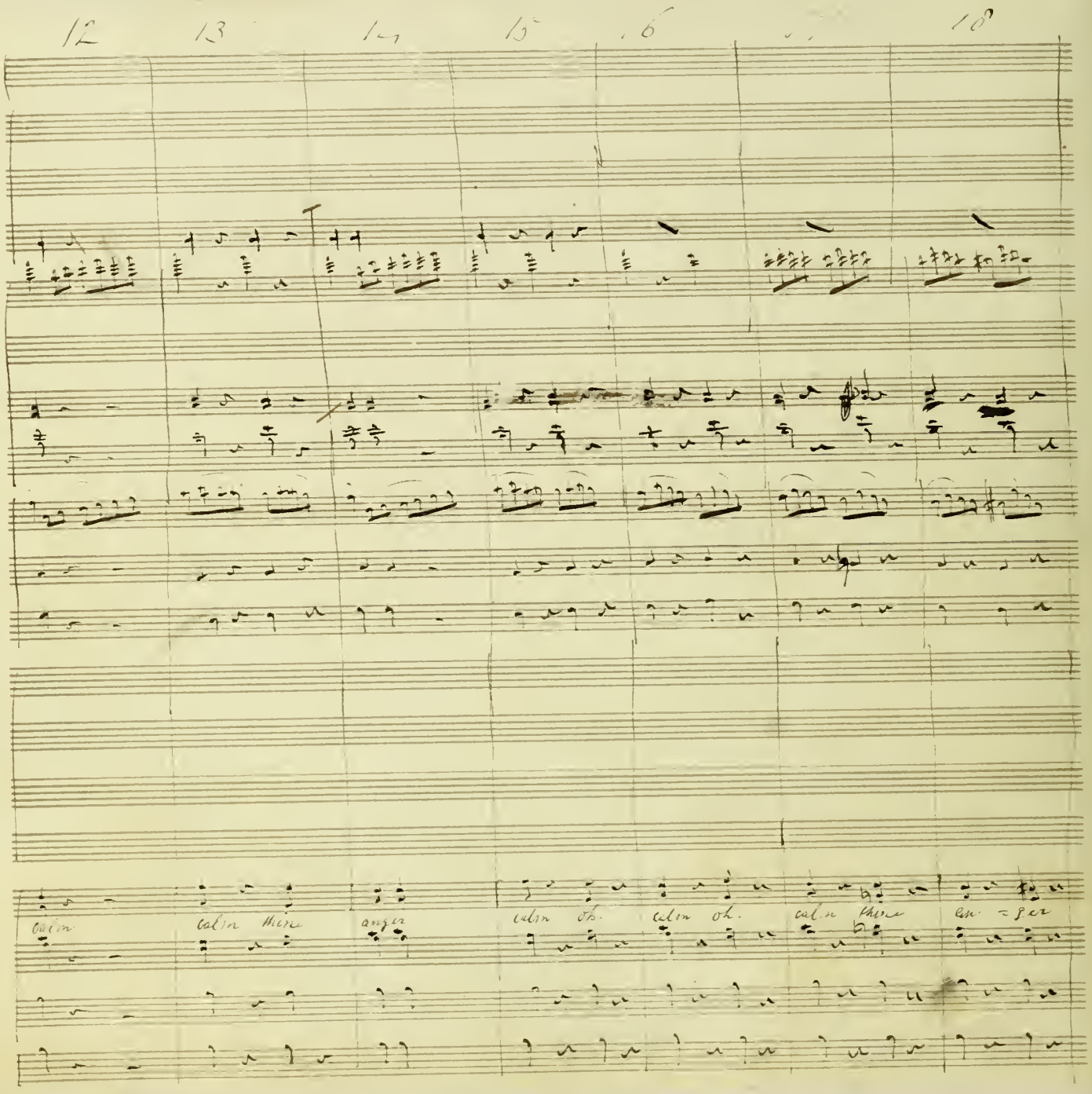

anger fly direct one Rest here ask here no linger cur - se cre = cur=sed one

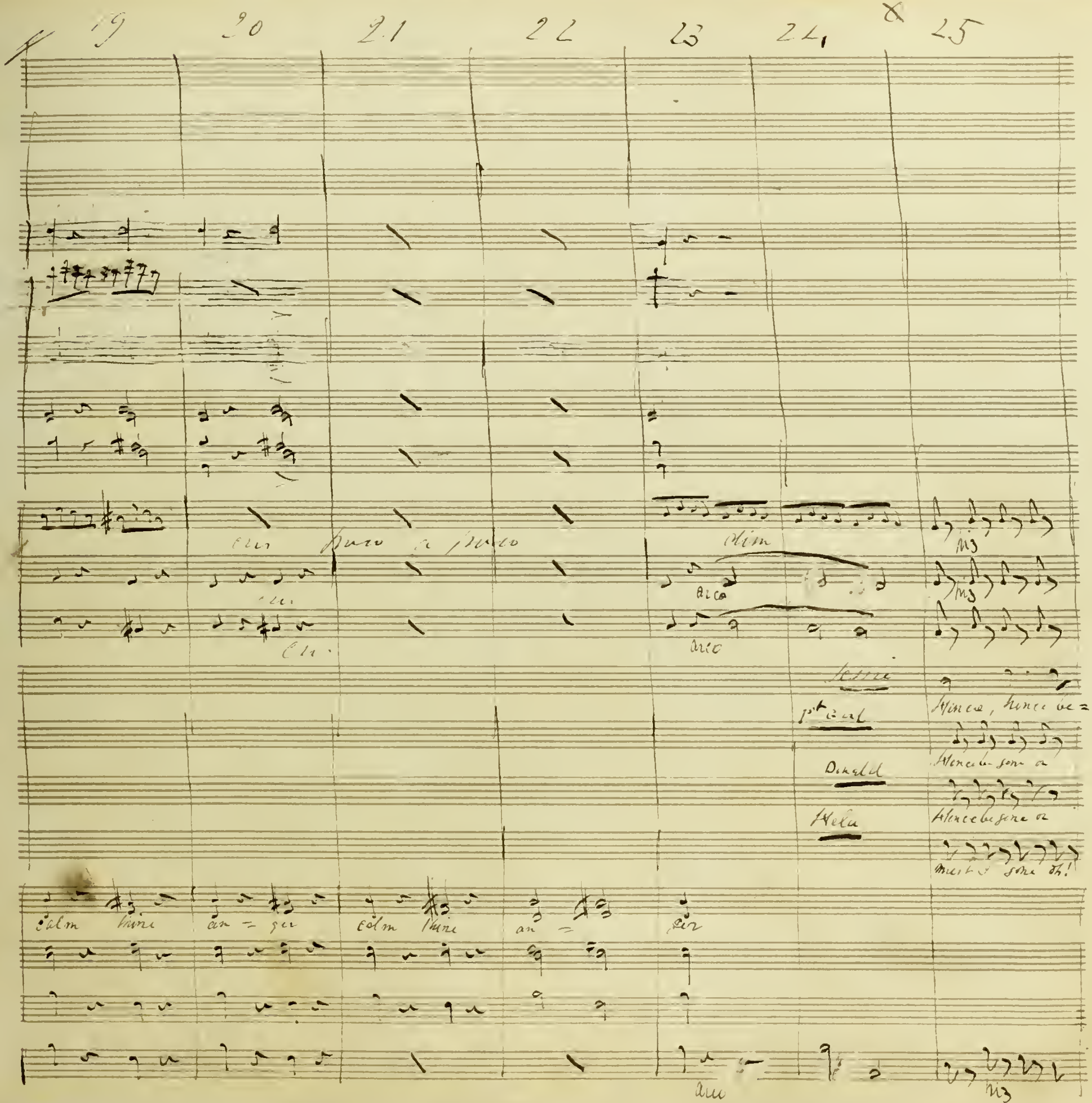
rest
here
no
ton =
ge
cursed
no
cur = sed
no
rest =

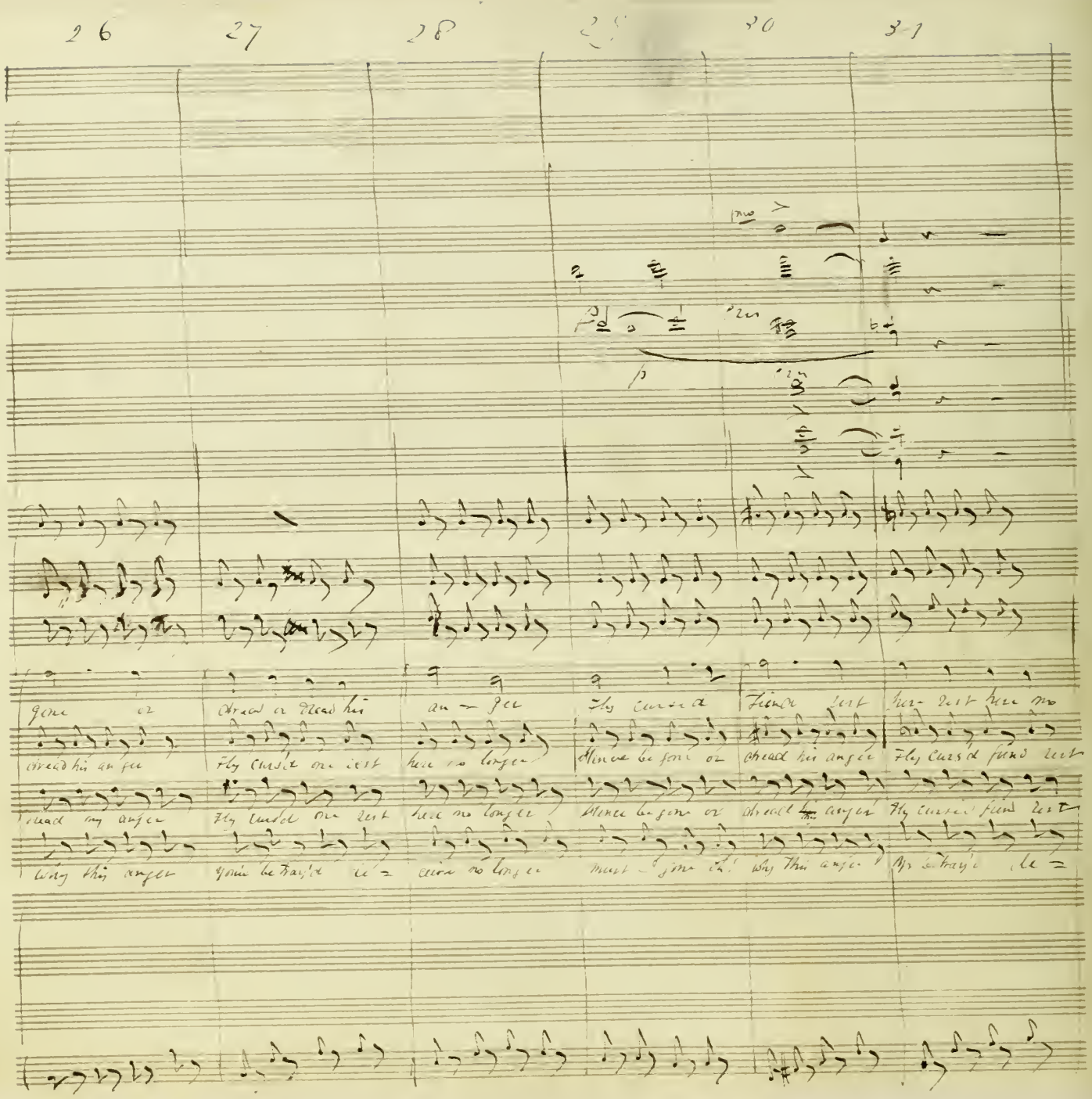

Ihre und
calm also calm ihre augen
klar wie der Himmel klar wie Himmel ma


Let her be gone
Let her be gone
Let her be gone & calm thine


11
unser Kinder
unser Lieb
hier bei seine Lieb
hier Lieb hier bei
seine
calm
Ob. 1
hin
hin
hin


12
13
14
15
16
18
Calin
Calin thine
angir
calin Ob.
calin Ob.
calin thine
Cor. Ang.


19
20
21
22
23
24
25
dim
Arco
Donald
Helen
Hence, hence be=


26
27
28
30
31
gone or
dread or dread his
an - ger
Thy curse a
Fiend lest
flee lest flee no
dread his an ger
Thy curse or lest
flee no longer
Thence be gone or
dread his anger
Thy curse fiend lest
dread my anger
Thy curse or lest
flee no longer
Thence be gone or dread my anger
Thy curse fiend lest
why this anger
gone be thy ire =
cease no longer
must - gone or why this anger
Thy ire =

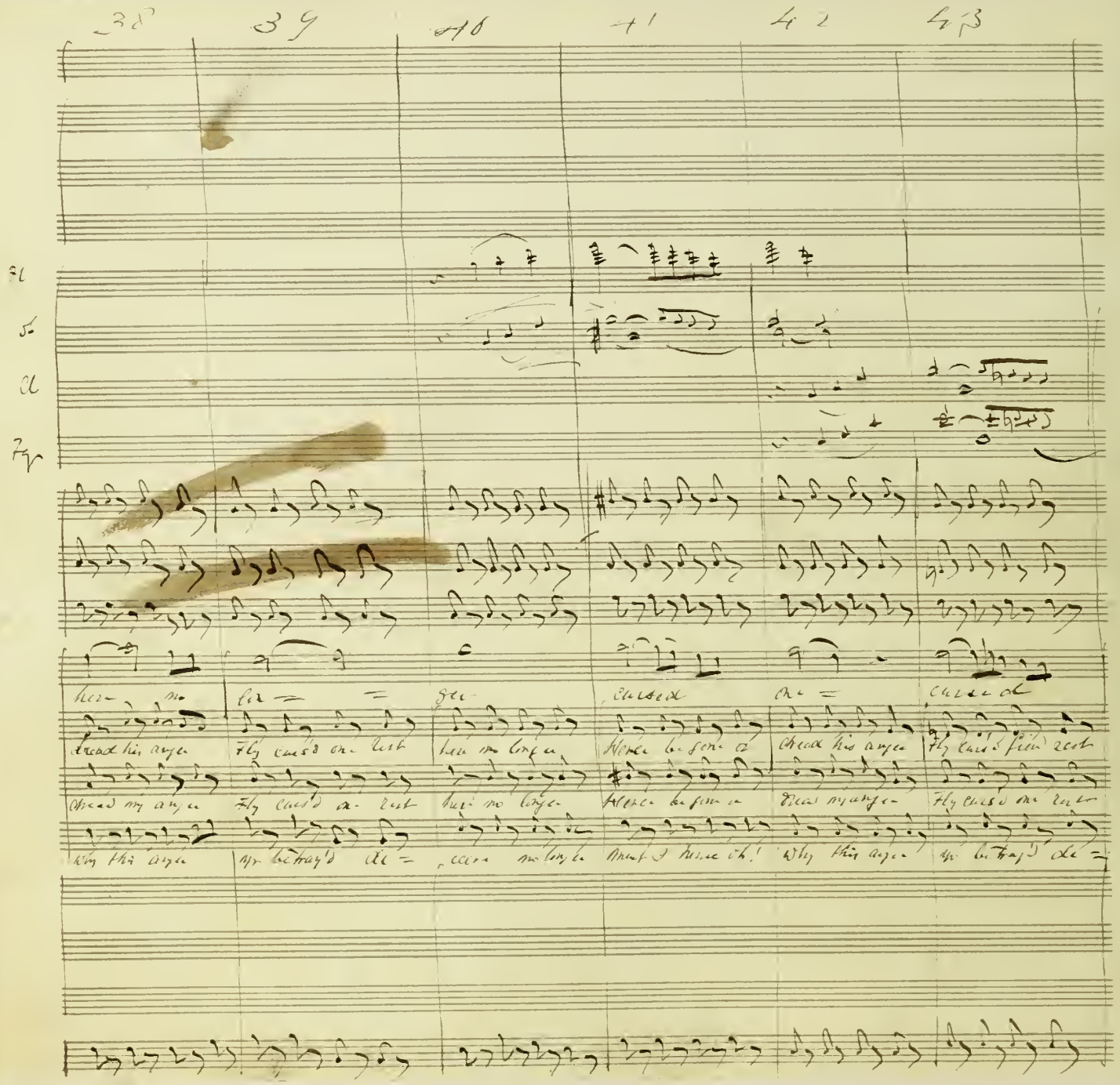
32 33 34 35 36 37

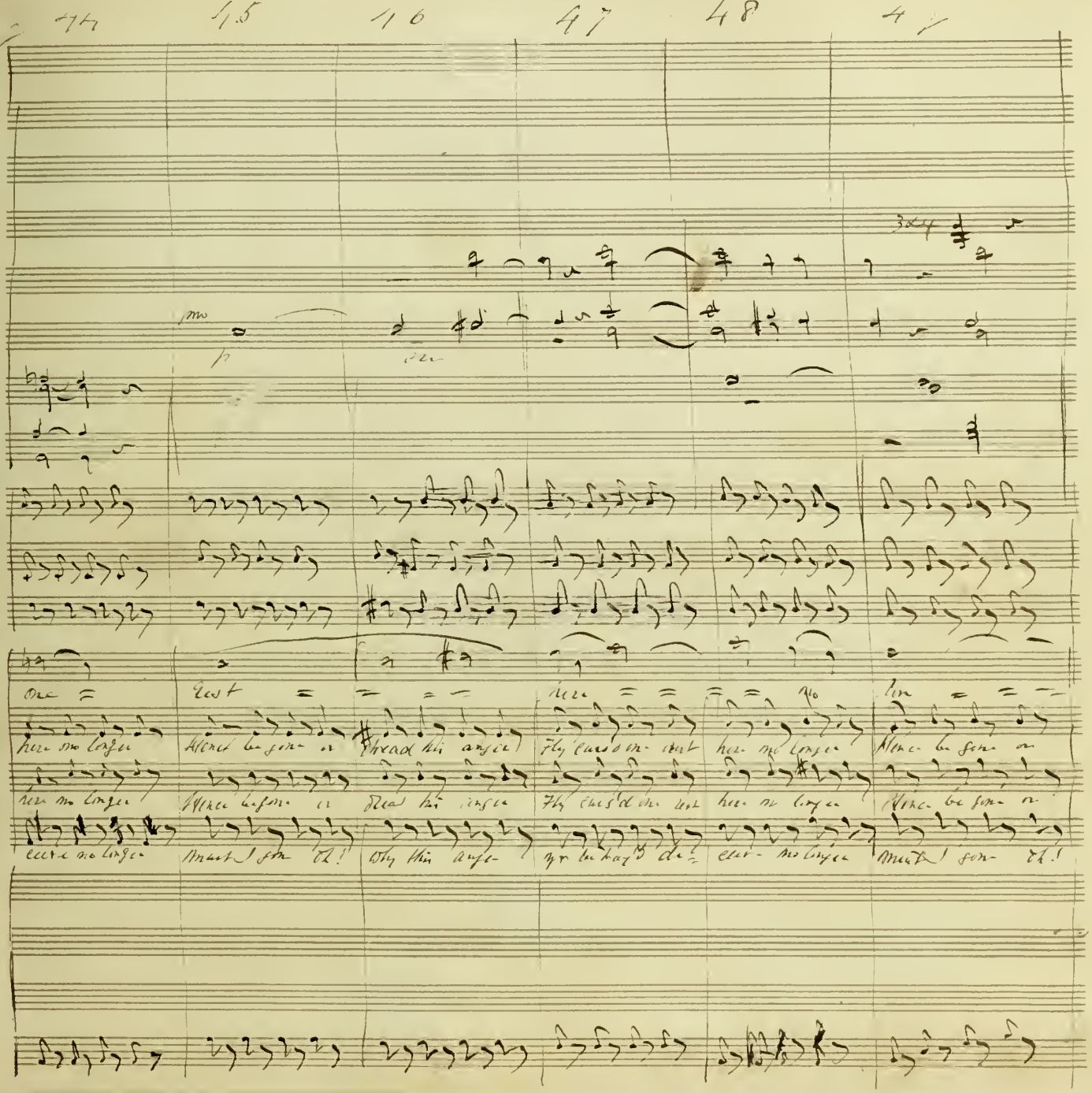
her - ple cu = = sed one sack one rest

here no longer Where be gone or thread his anger thy cursed fiend rest here no longer Where be gone or

here no longer Where be gone or thread his anger thy cursed fiend rest here no longer Where be gone or

Heaven no longer Mount? gone Oh! thy this anger upon betrays the Heaven no longer Mount? gone Oh!


38
39
40
41
42
43
Fl.
S.
A.
T.
Dread his anger
Fly cursed one
Dread my anger
Fly cursed one
Why this anger
My betray'd
Cursed
Dread his anger
Fly cursed fiend
Dread my anger
Fly cursed one
Why this anger
My betray'd

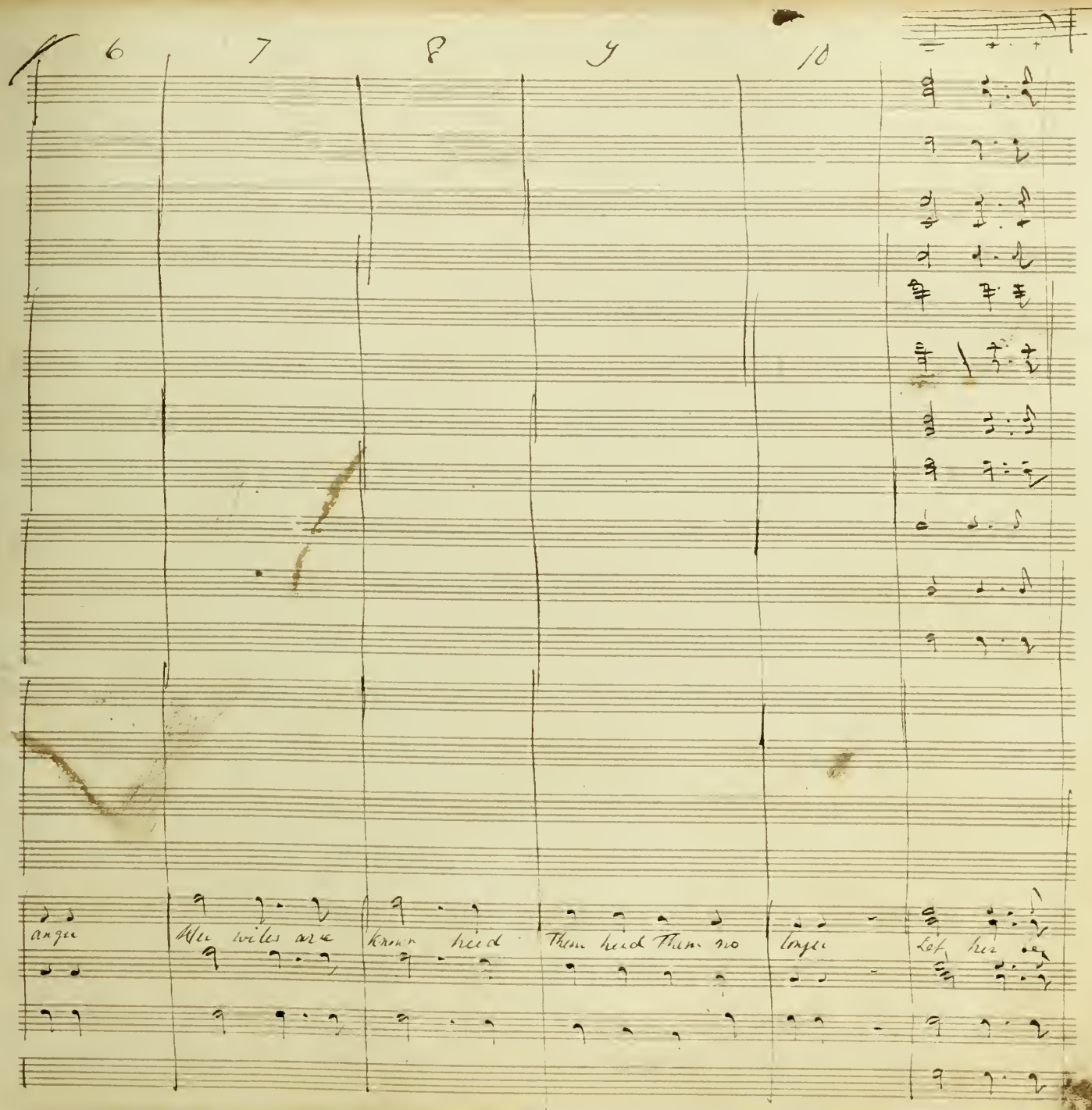

44
45
46
47
48
49
Thou
Rest
Thou
Thou
Thou
Thou
here no longer
Hence be gone
Thread this angle
Fly thou'd thou
here no longer
Hence be gone
here no longer
Hence before it
Thread this angle
Fly thou'd thou
here no longer
Hence be gone
ever no longer
must I go?
Why this angle
yet he hath de-
ever- no longer
must I go!

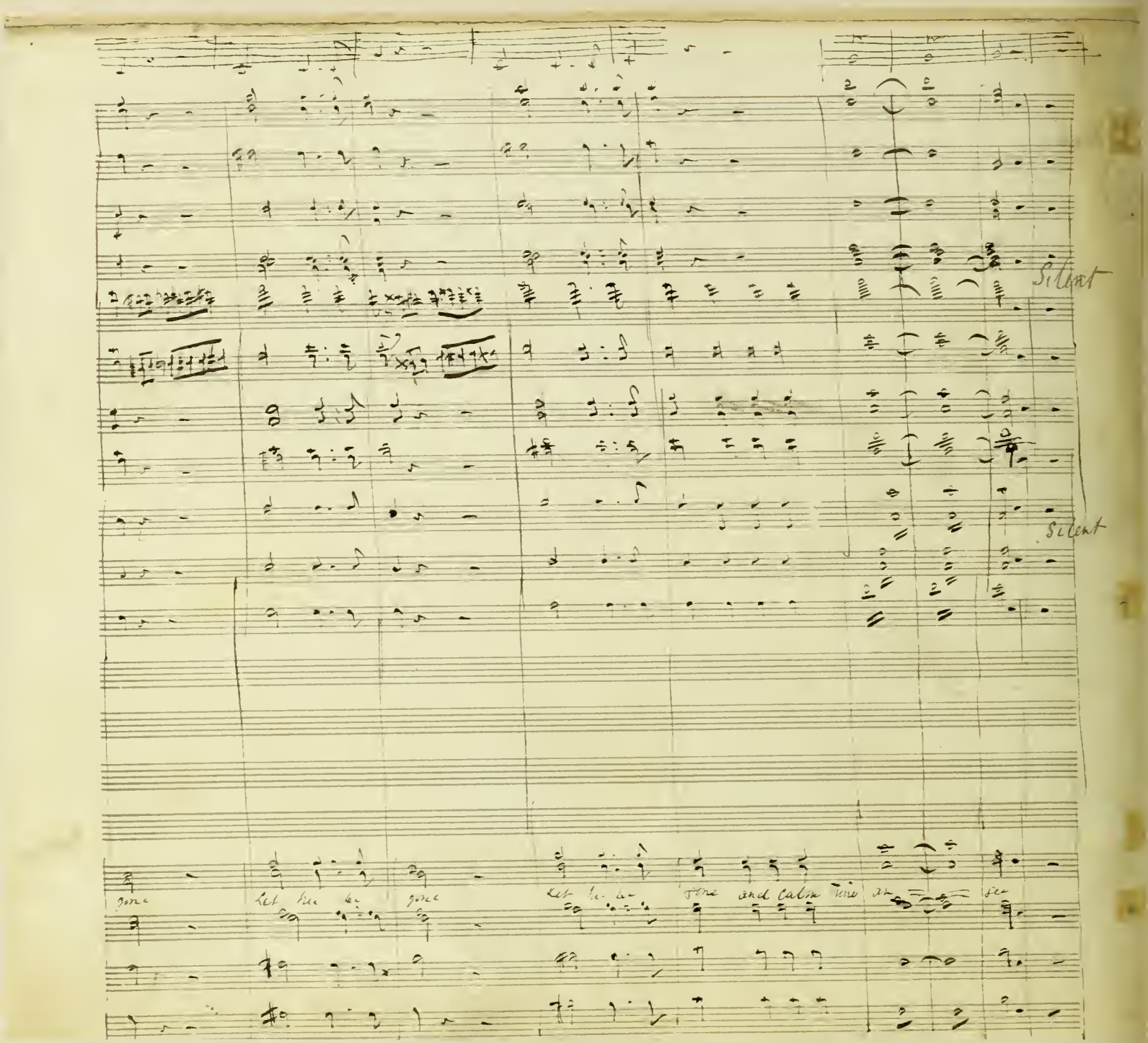
Break his anger- fly curs'd fiend rest here no lex = ser

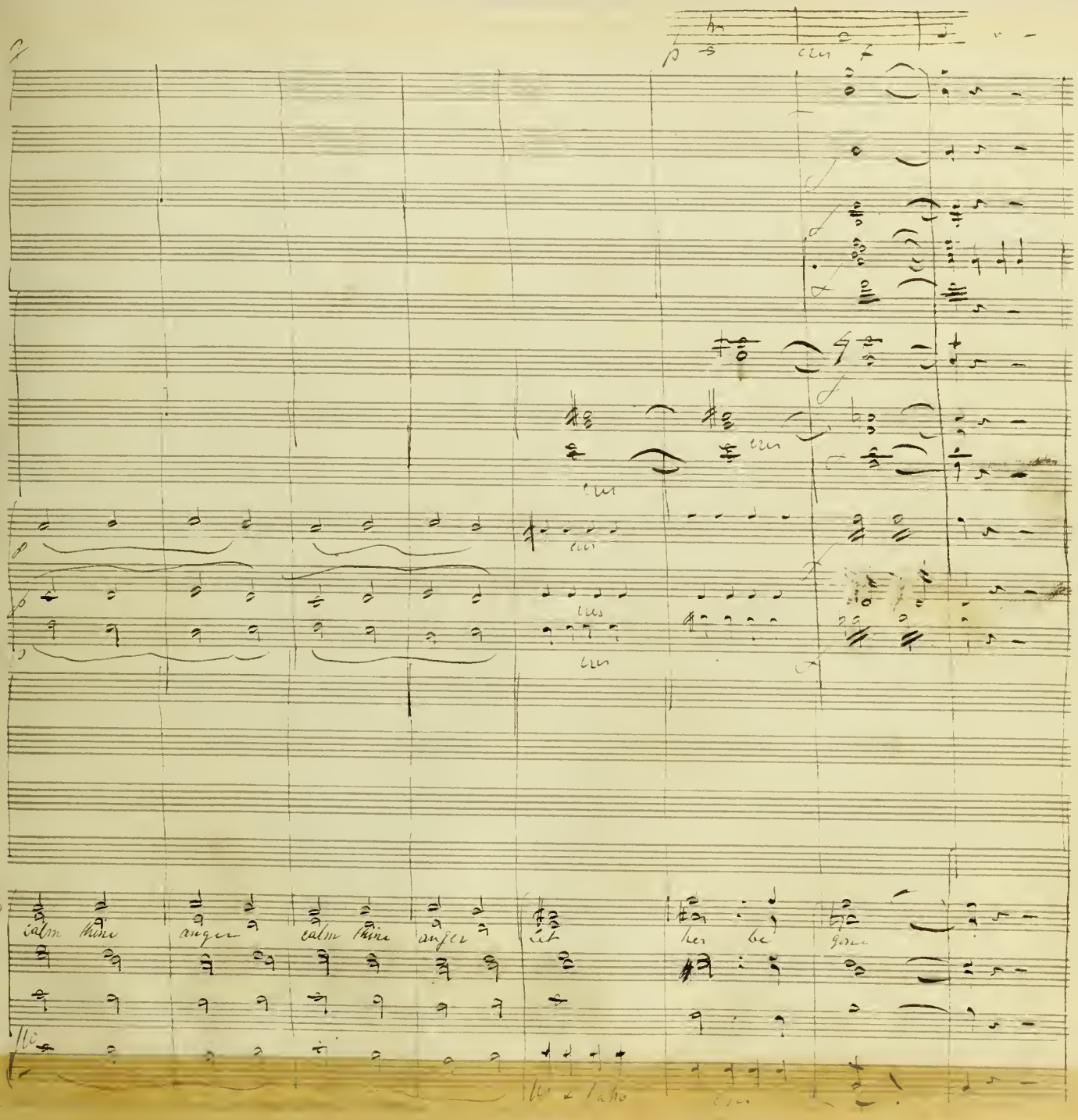
break his anger fly curs'd fiend rest here no lex = ser

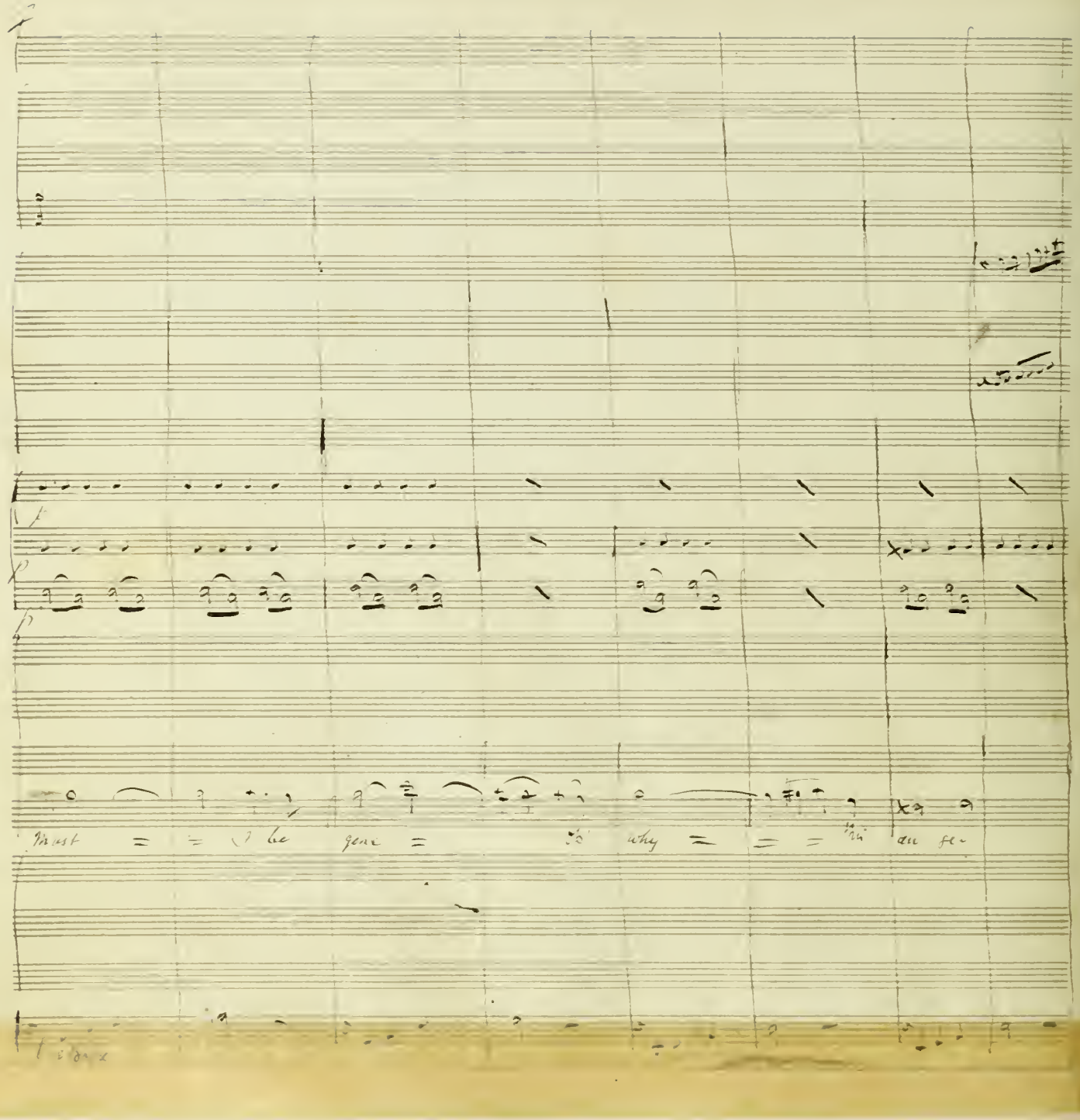
fly his anger fly or betray'd de = cur- no lon = ser

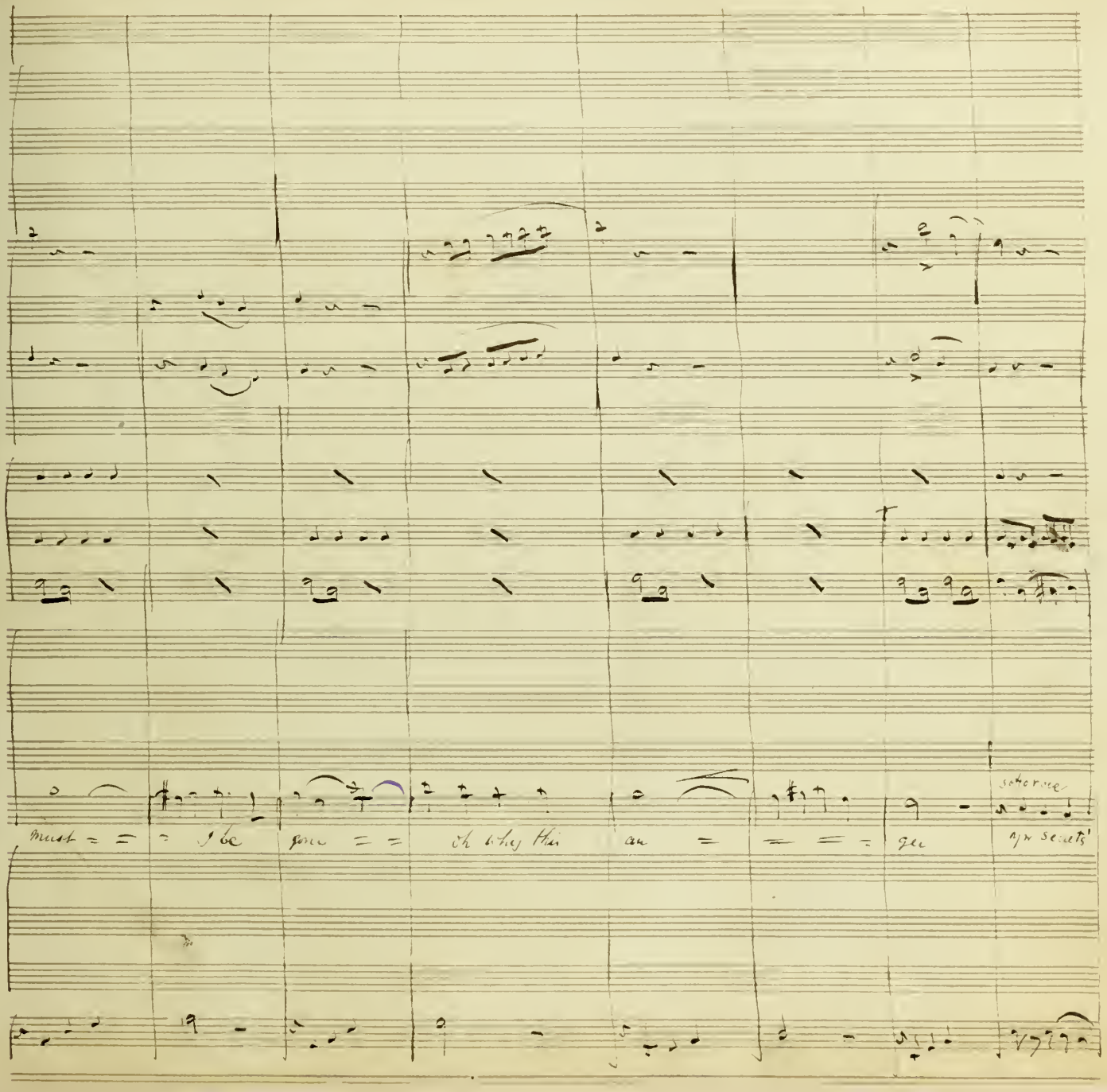
Let him be gone and calm and calm no


6
7
8
9
10
angels
Her wiles are
known
heed
Them heed Them no
longer
Let her

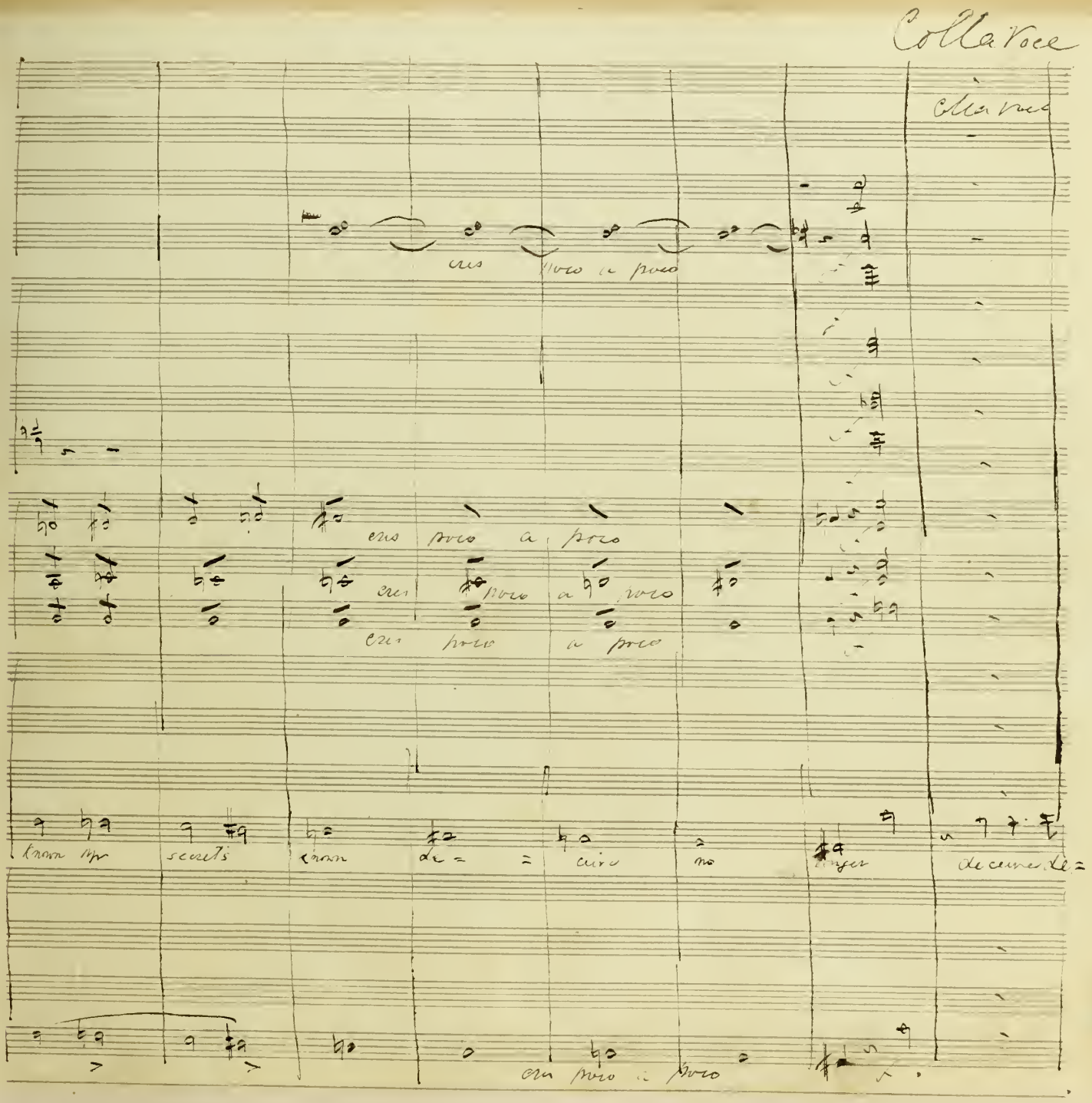

Silent
Silent
gone
Let me be gone
Let me be
gone
and calm
me
sea


calm thine anger
calm thine anger
let her be
gone

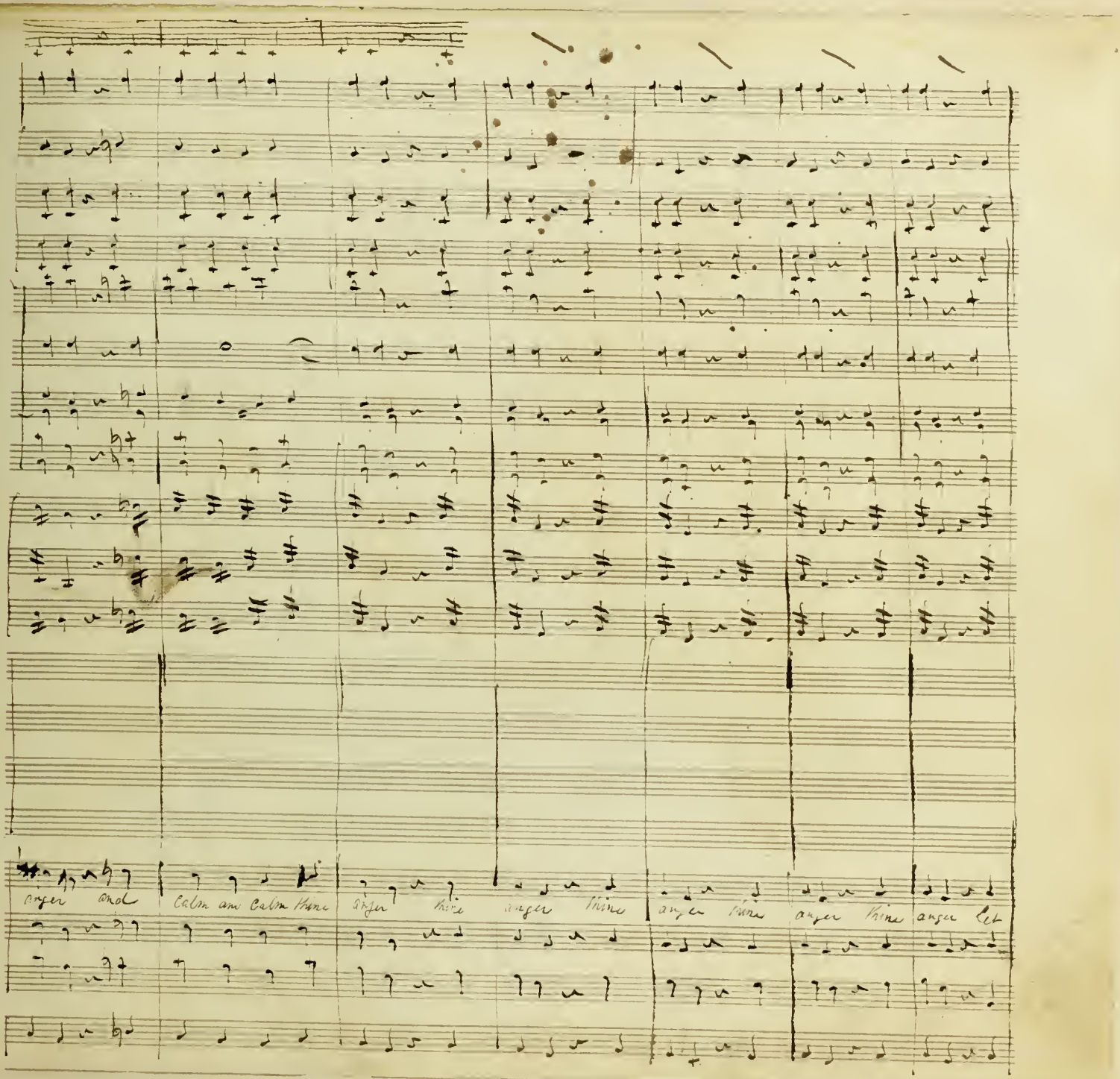

Must be gone so why an fer

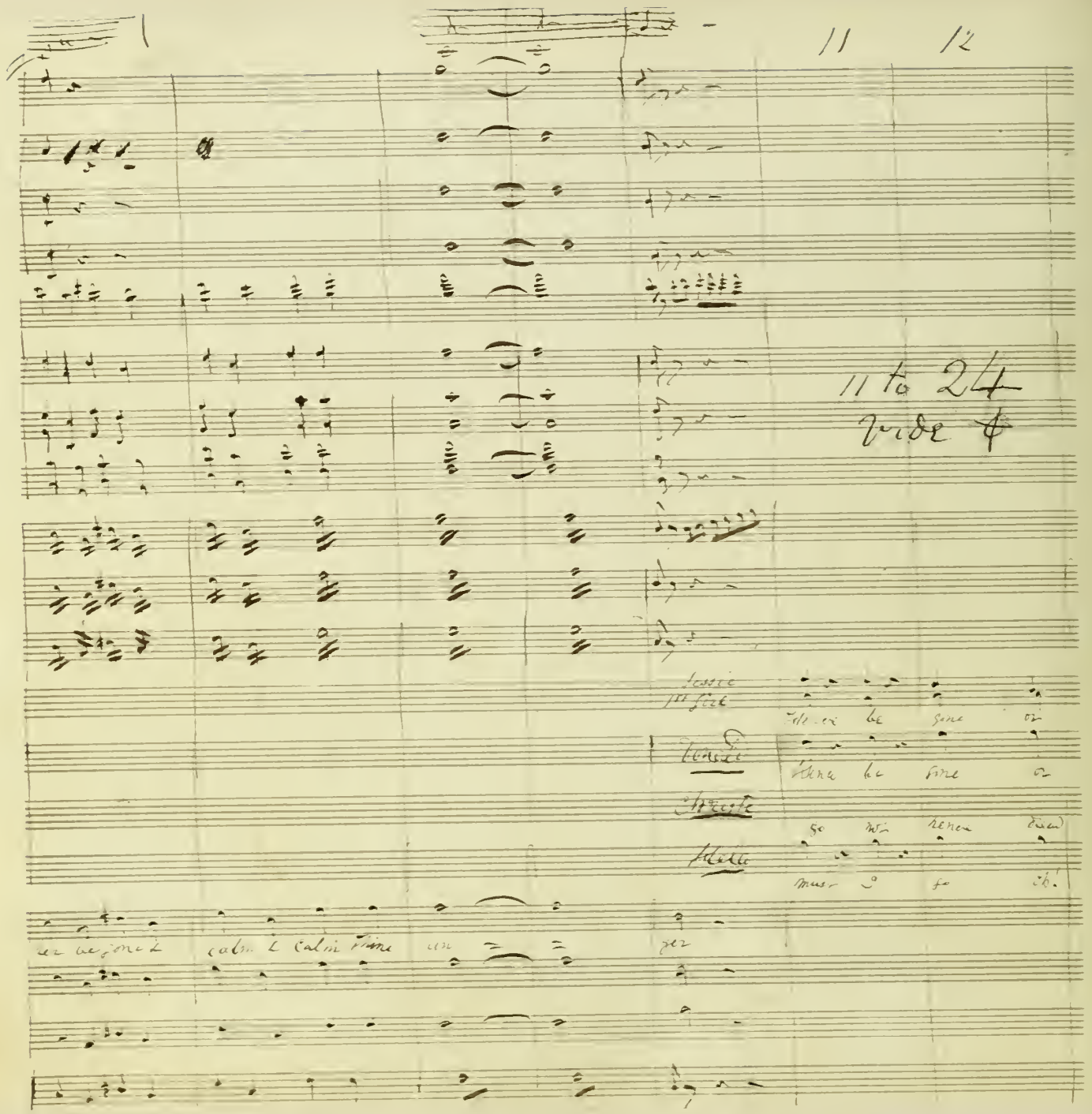

must be gone Oh why this au gen
sehr rasch
ihr Secrets

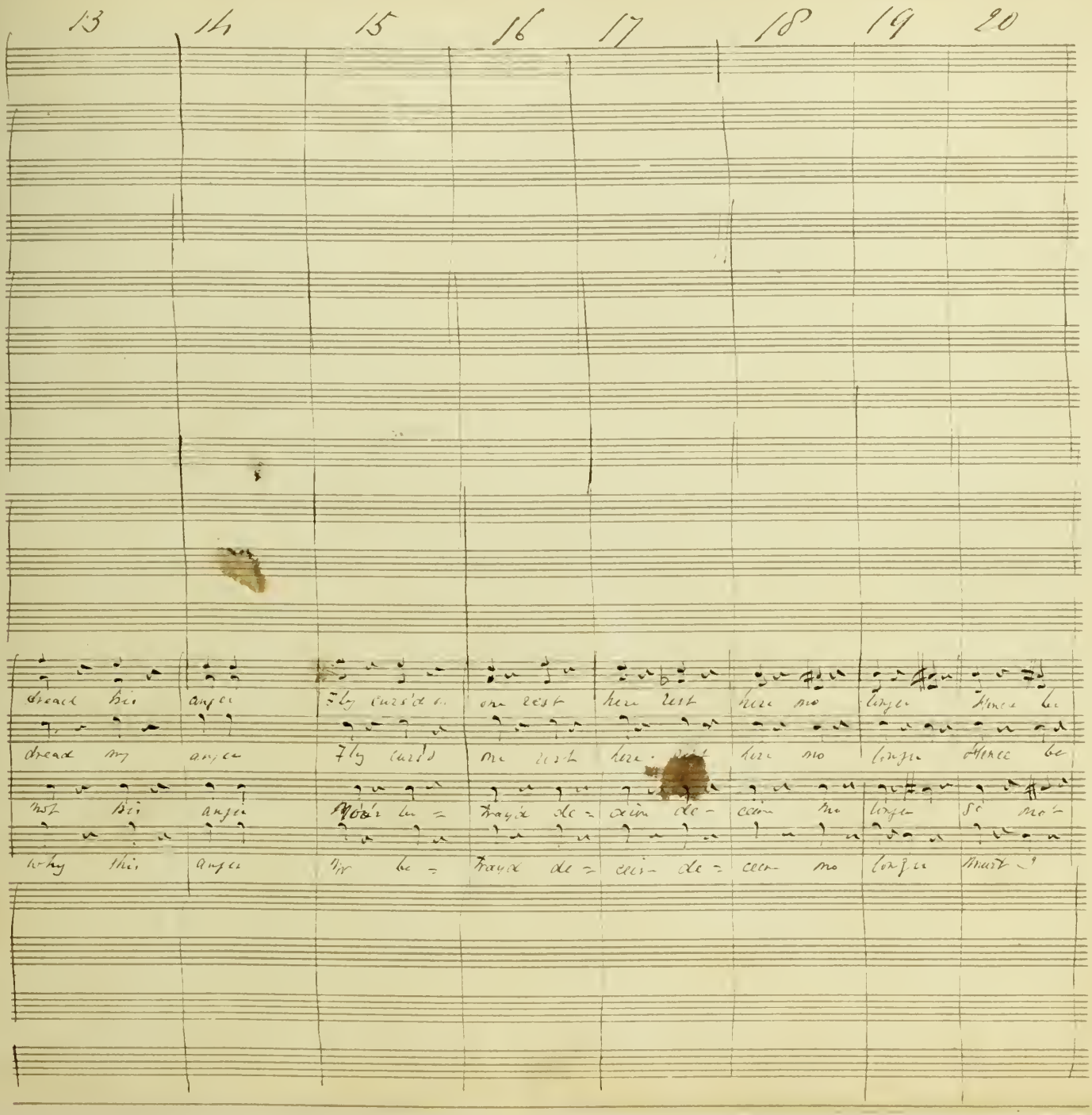
known to us - one with your secrets' known to us - one with your secrets known to us - one with your secrets

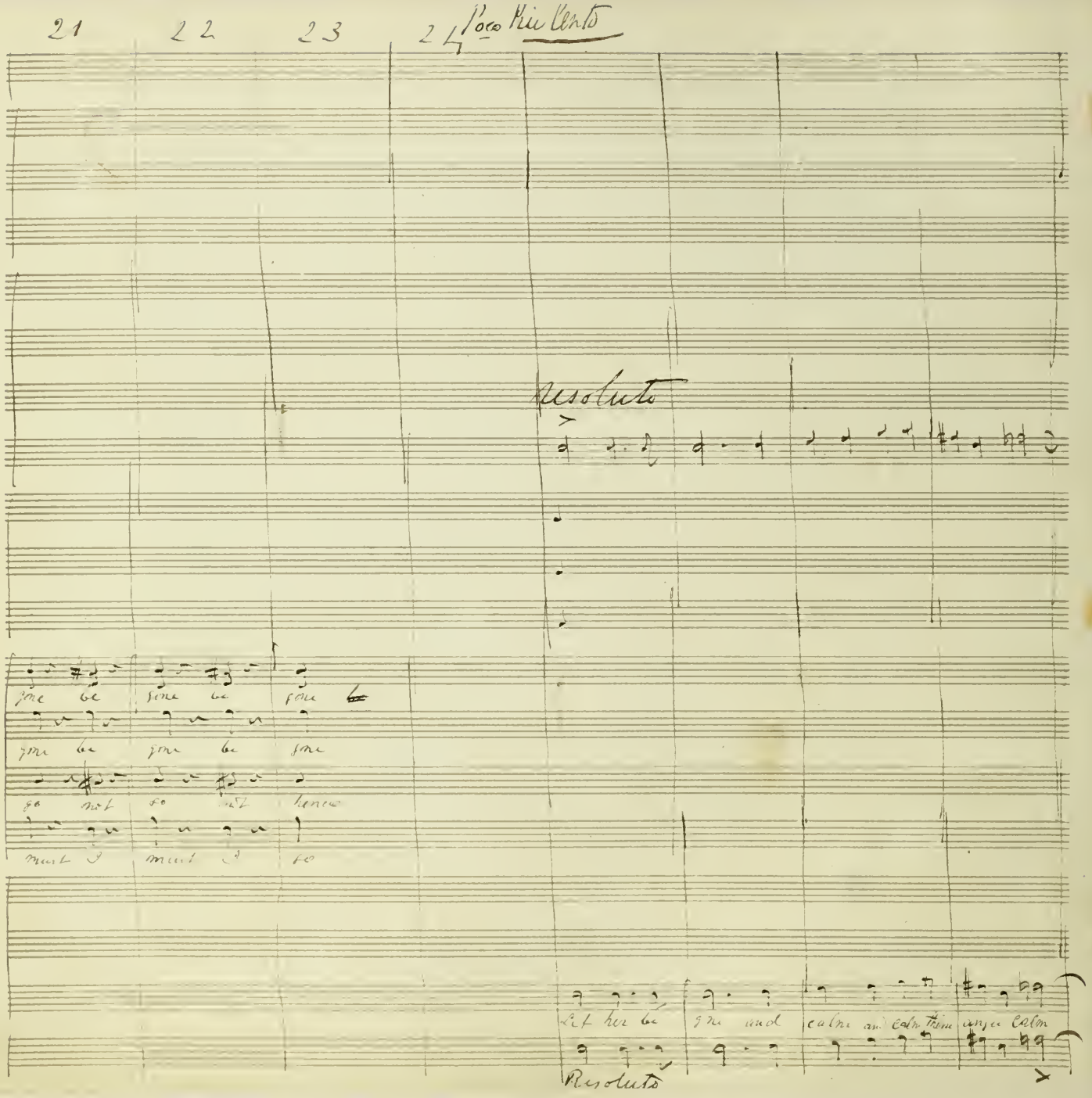

Colla voce
cresc poco a poco
cresc poco a poco
cresc poco a poco
cresc poco a poco
cresc poco a poco
kann wir
scheints
kann
die
eine
no
finger
die eine die
cresc poco a poco

Let her be gone and calm and calm Fare

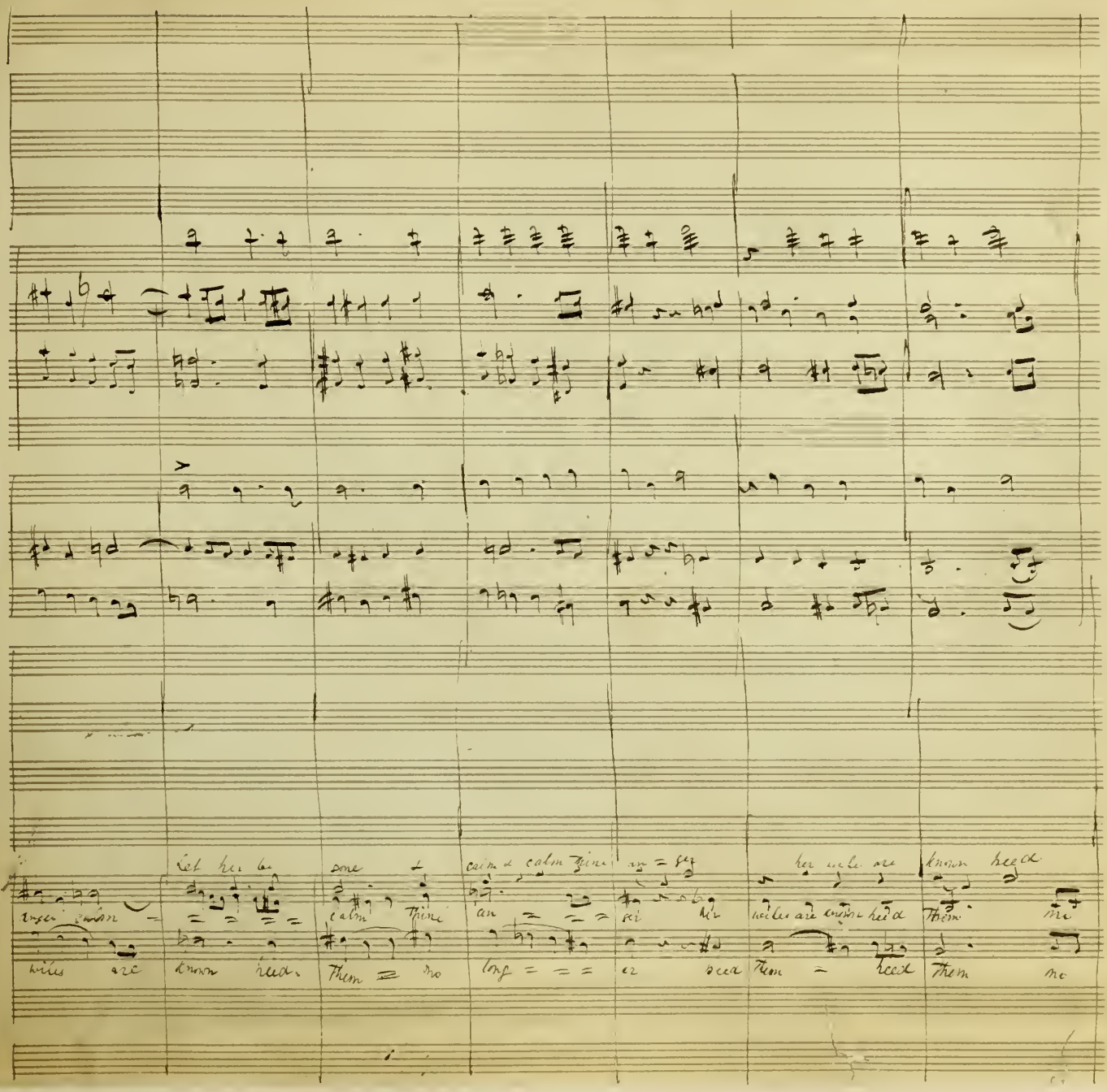

anger and
Calm am Calm thine
anger thine
anger thine
anger thine
anger thine
anger let

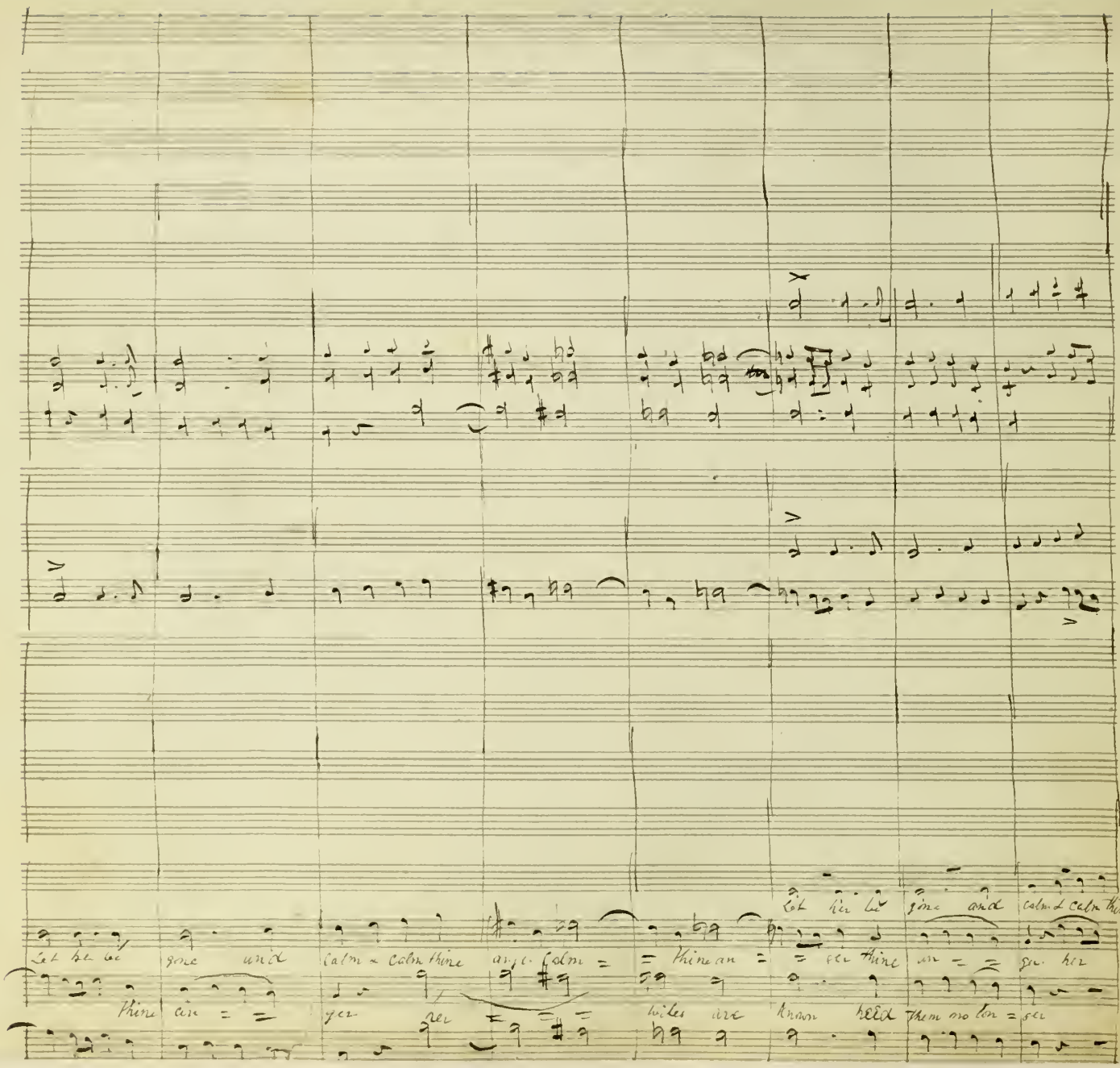

11
12
11 to 24
vide ϕ


13
14
15
16
17
18
19
20
dread his angel
dread my angel
Why this angel
Fly curs'd c.
Fly curs'd
Nor be =
on rest
me rest
Thrice de =
here rest
here me
dein de =
dein de =
here no
here no
cein me
cein me
longer
longer
longer
thence be
so no =
must I

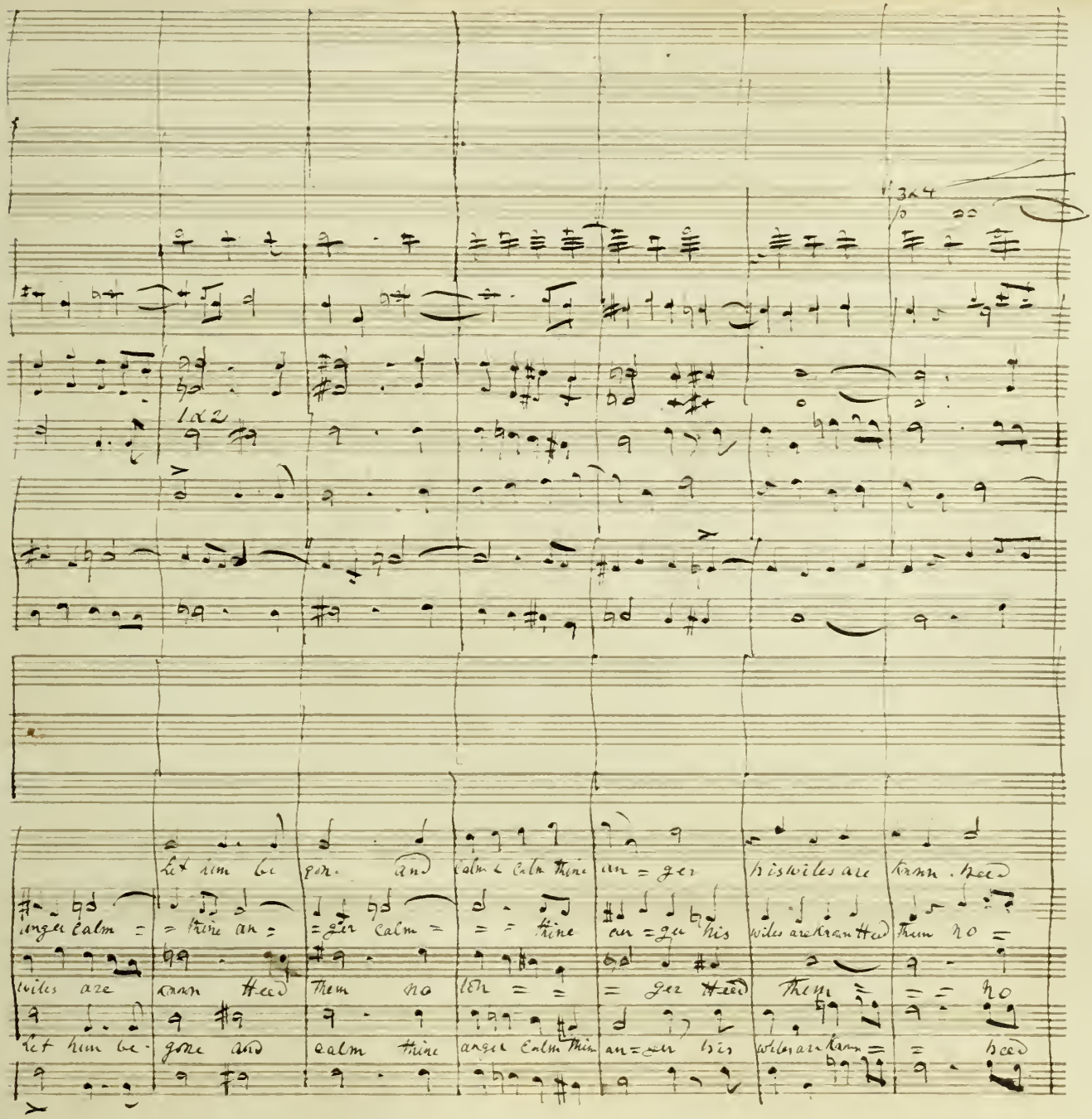

21
22
23
24
Poco Più Vivo
Resoluto
Resoluto

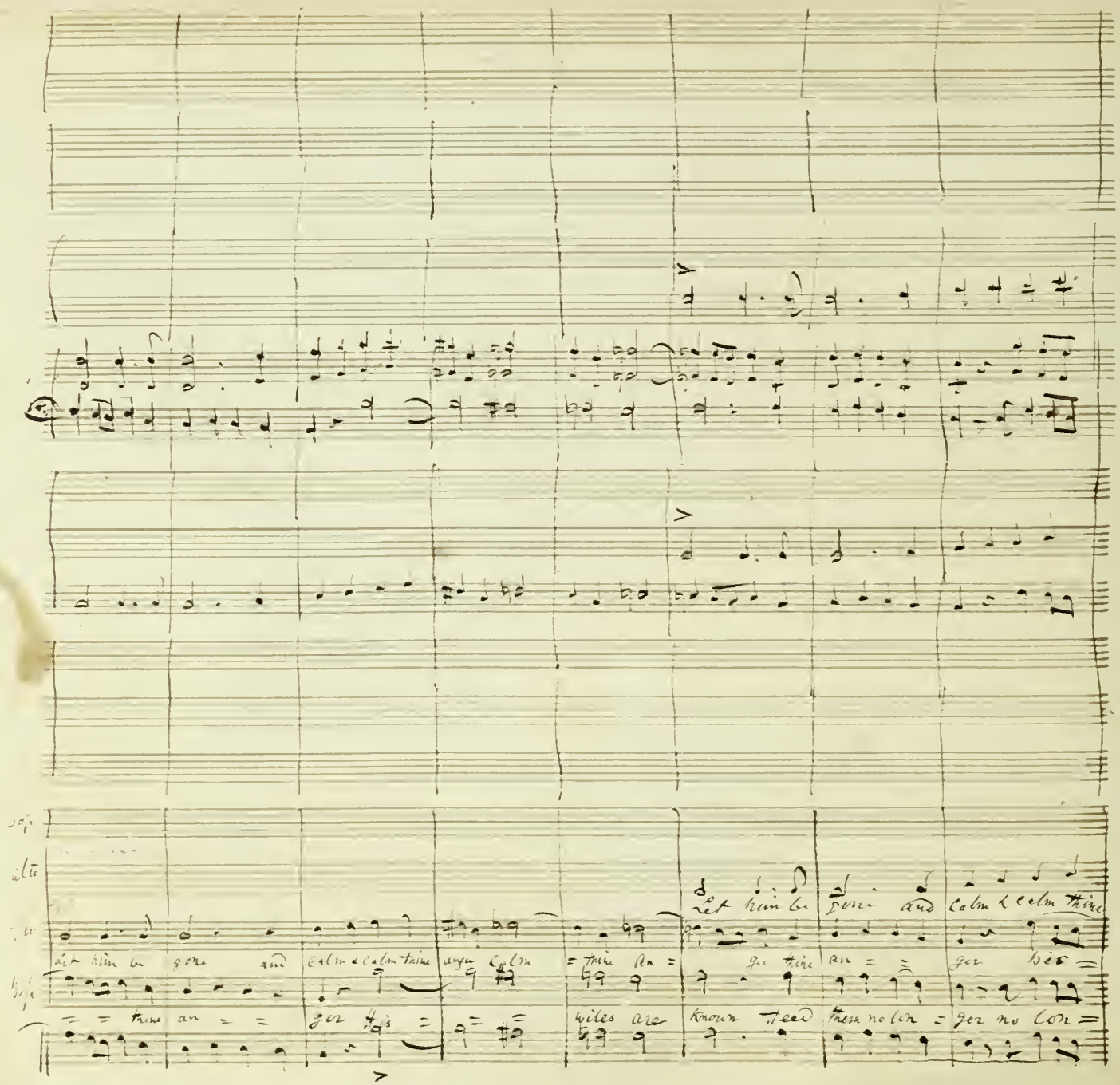
125 AND 126 ORIGINAL PAGES.

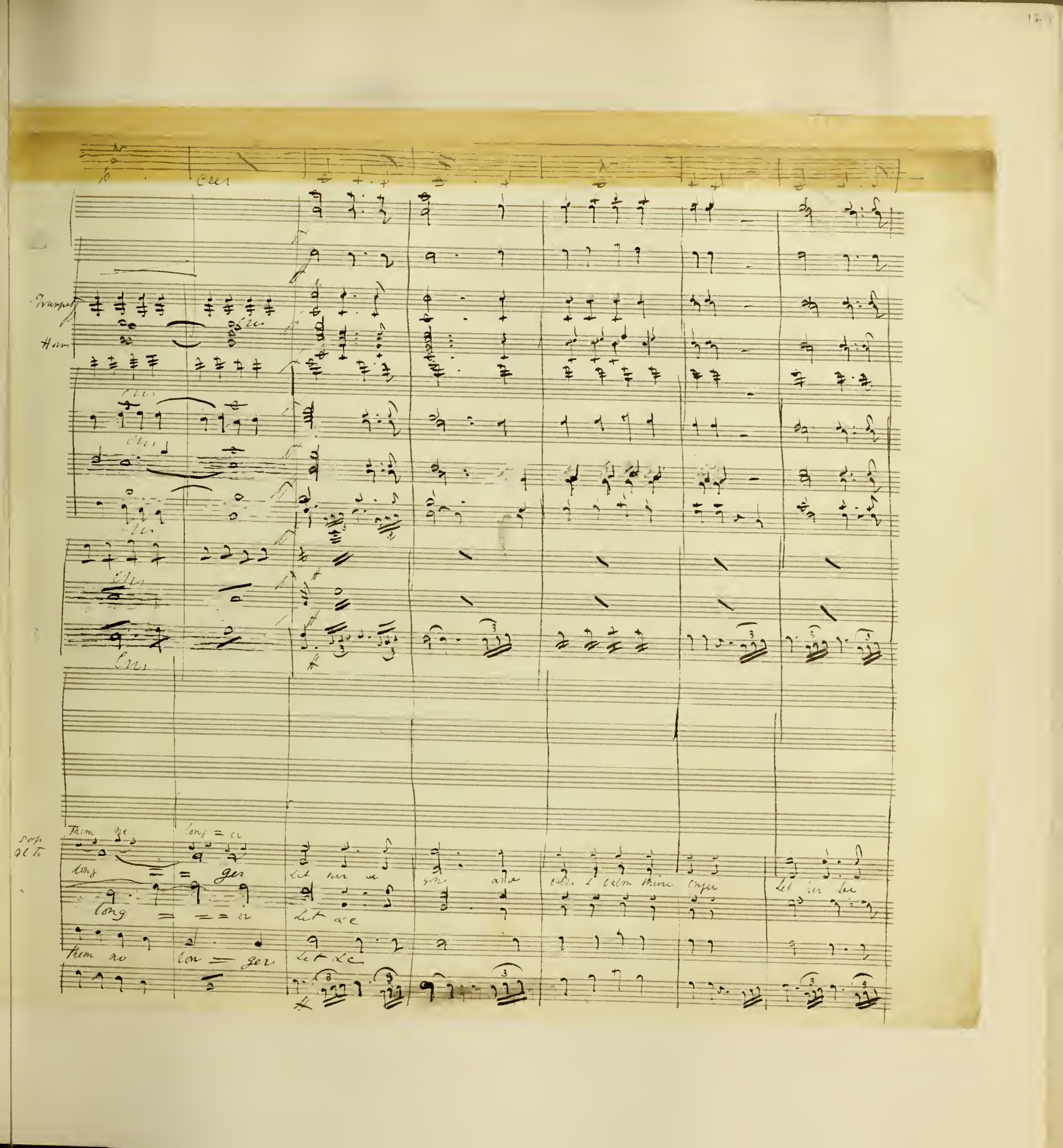

Let her be
alone
calm & calm thine
her veils are
known heed
Thou
me
wills are
known heed
Thou
me
long
ez
heed
Thou
heed
Thou
me


Let her be gone and calm thine
Let her be gone and calm thine ang. calm thine an = ger thine an = ger her
thine ain = ger ger wiles are known held them no lon = ger

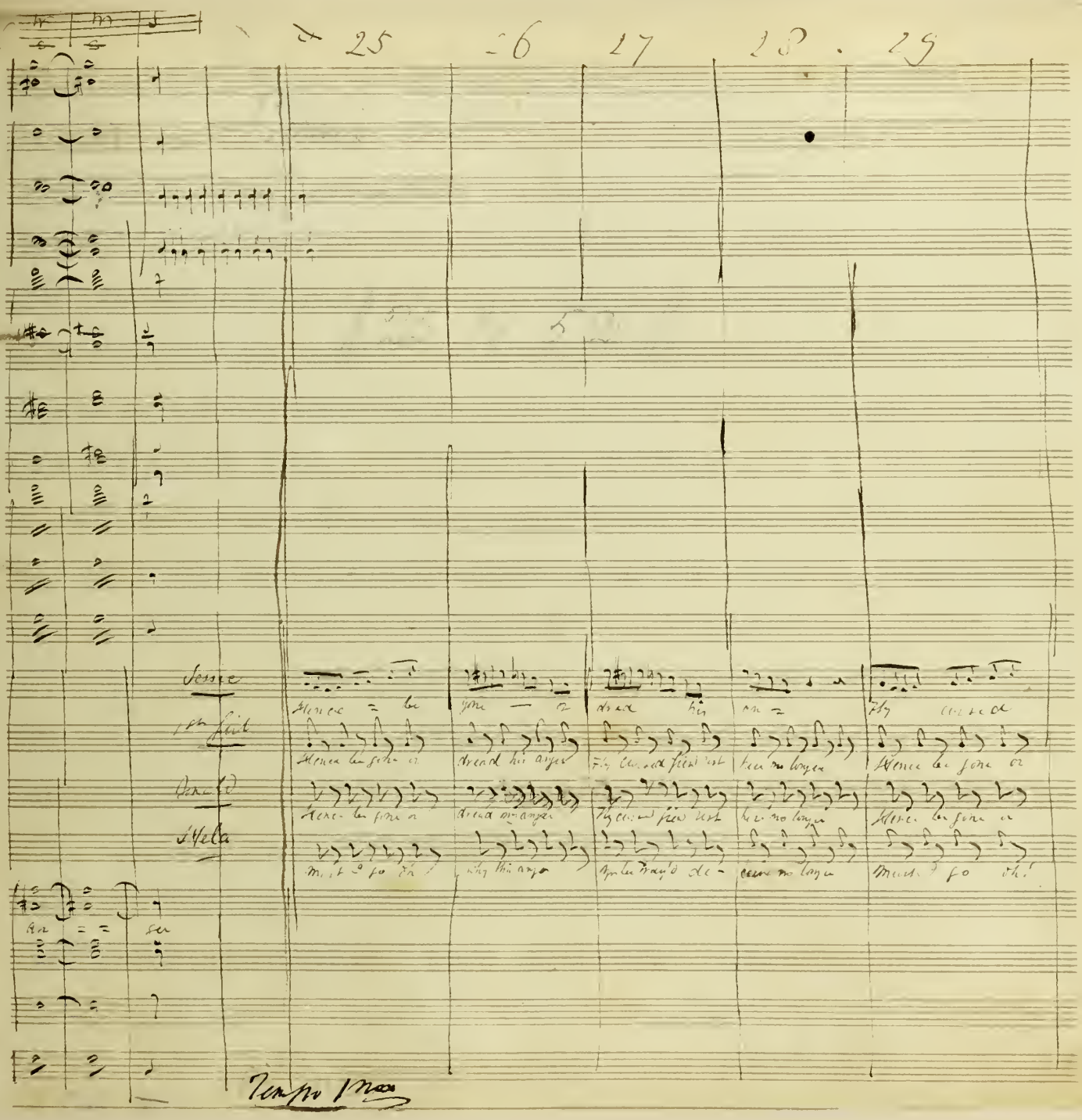
127 AND 128 Copies of PAGES 125 AND 126.

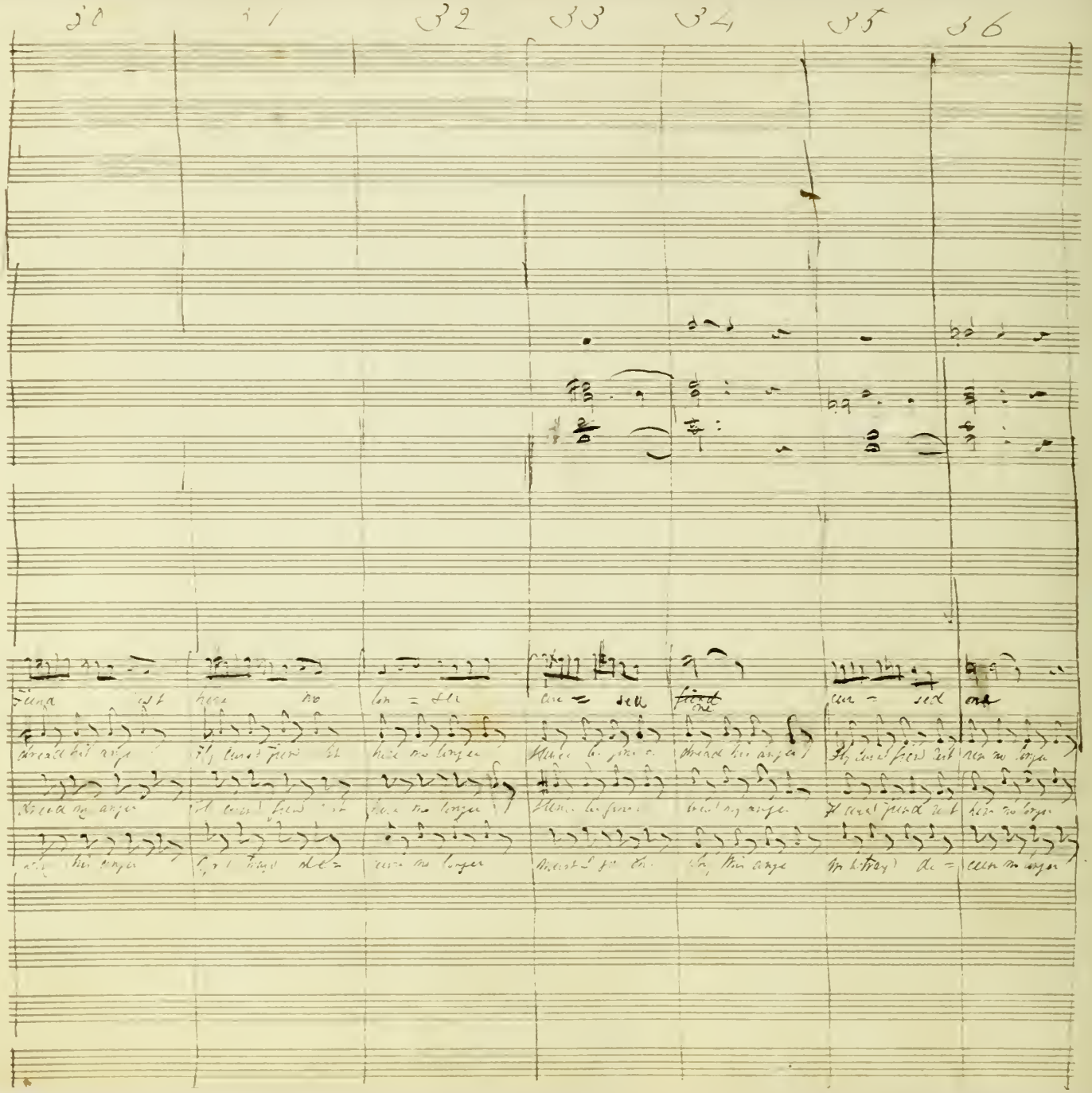

3x4
1x2
Let him be
gone. and
calm thine
anger his
wiles are
kann heed
anger calm
thine an
ger calm
thine
an ger his
wiles are kann heed
them no
wiles are
kann heed
them no
let him be
gone and
calm thine
anger Calm thine
an ger his
wiles are kann
heed

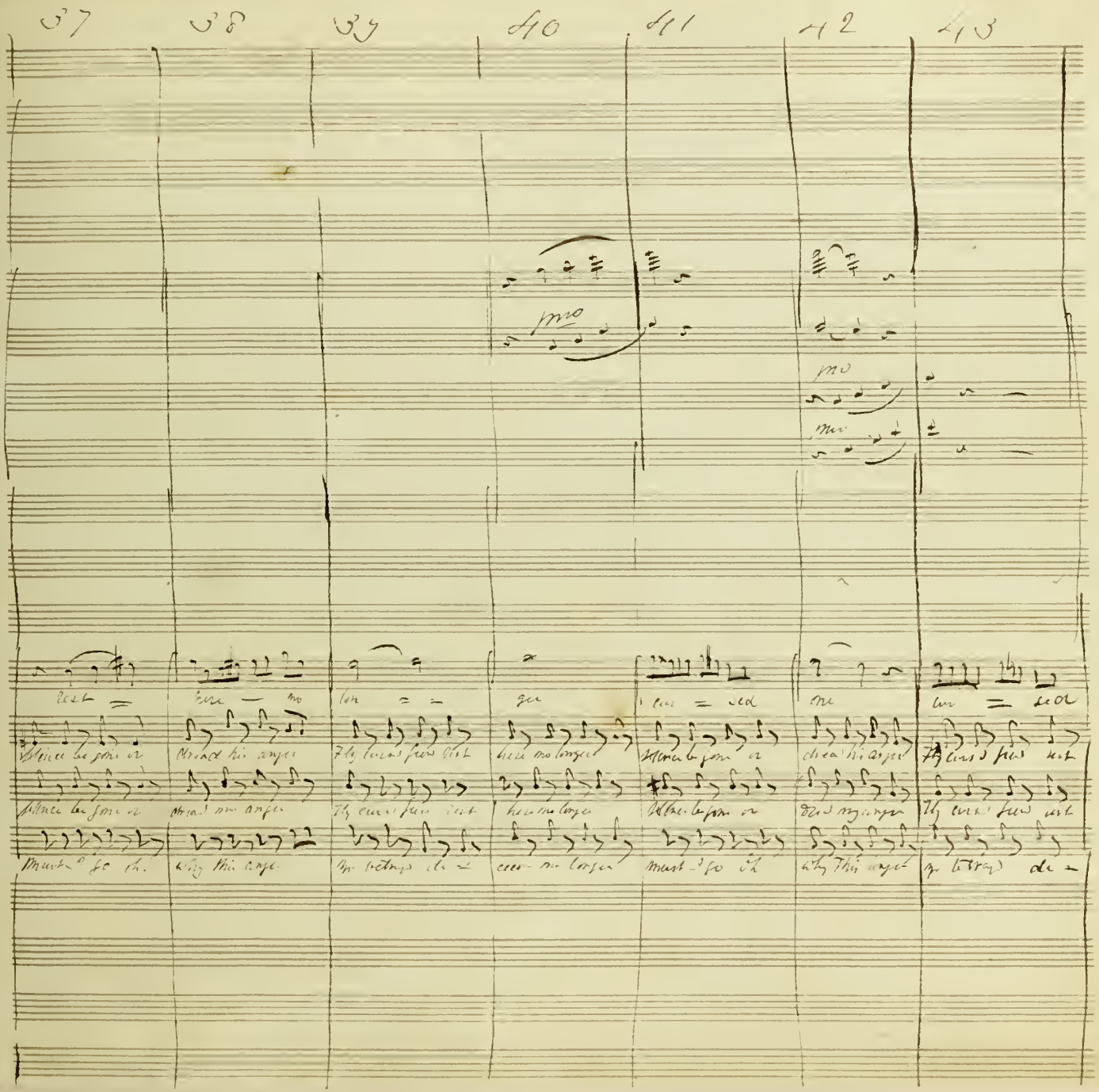

Let him be gone and calm thine anger Calm thine an = ger his = wiles are known heed them no lon = ger no lon =
Let him be gone and calm thine

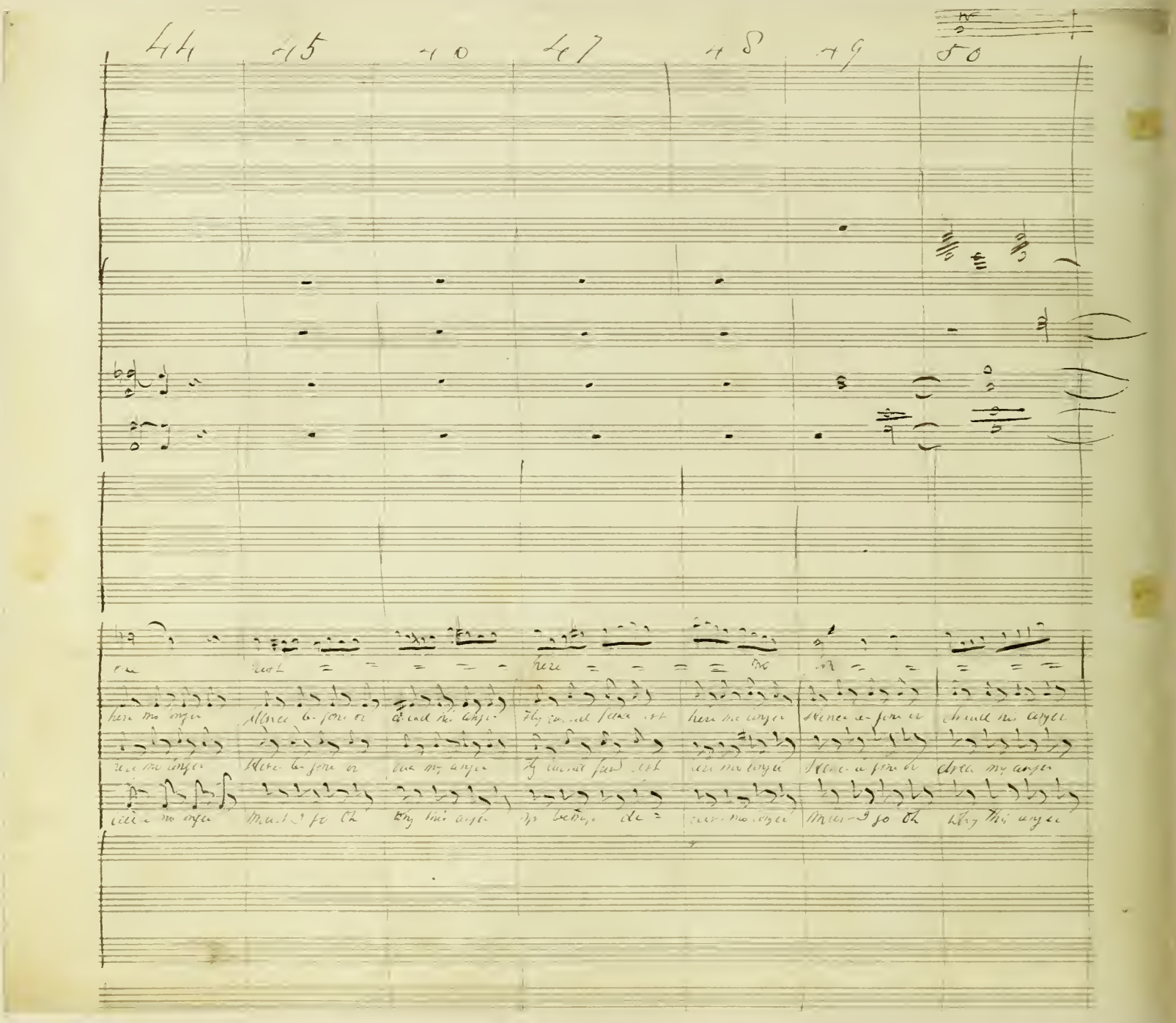

Trumpets
Horn
Cor
Cor
Cor
Cor
Cor
soprano
alto
them ge
long = er
long = = er
them ge
long = ger
long = ger
Let us
Let ge
Let ge
gen ada
calm I calm thine
Let us
Let us

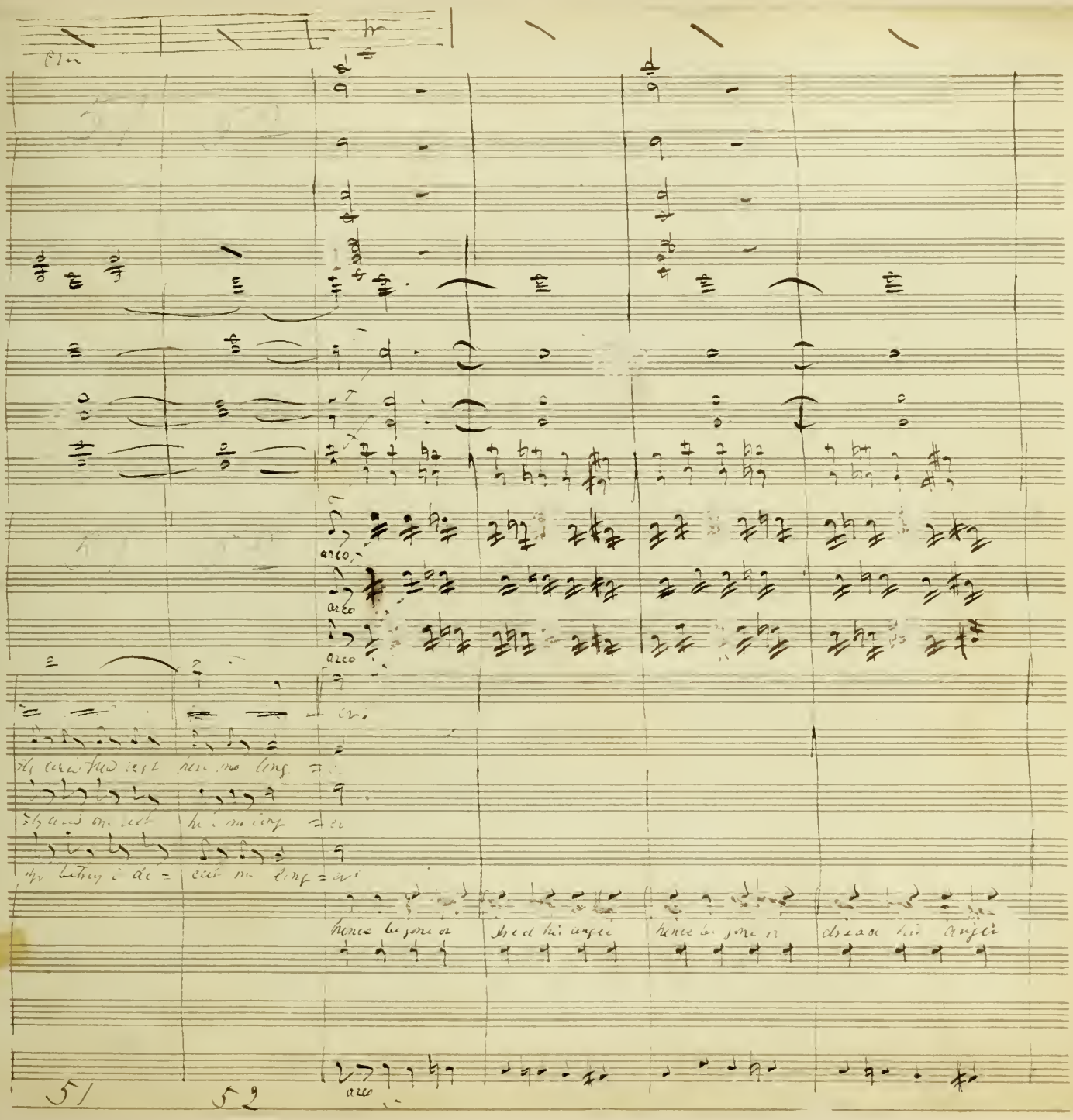
Gaze
Calm & calm throne
Calm
Peace

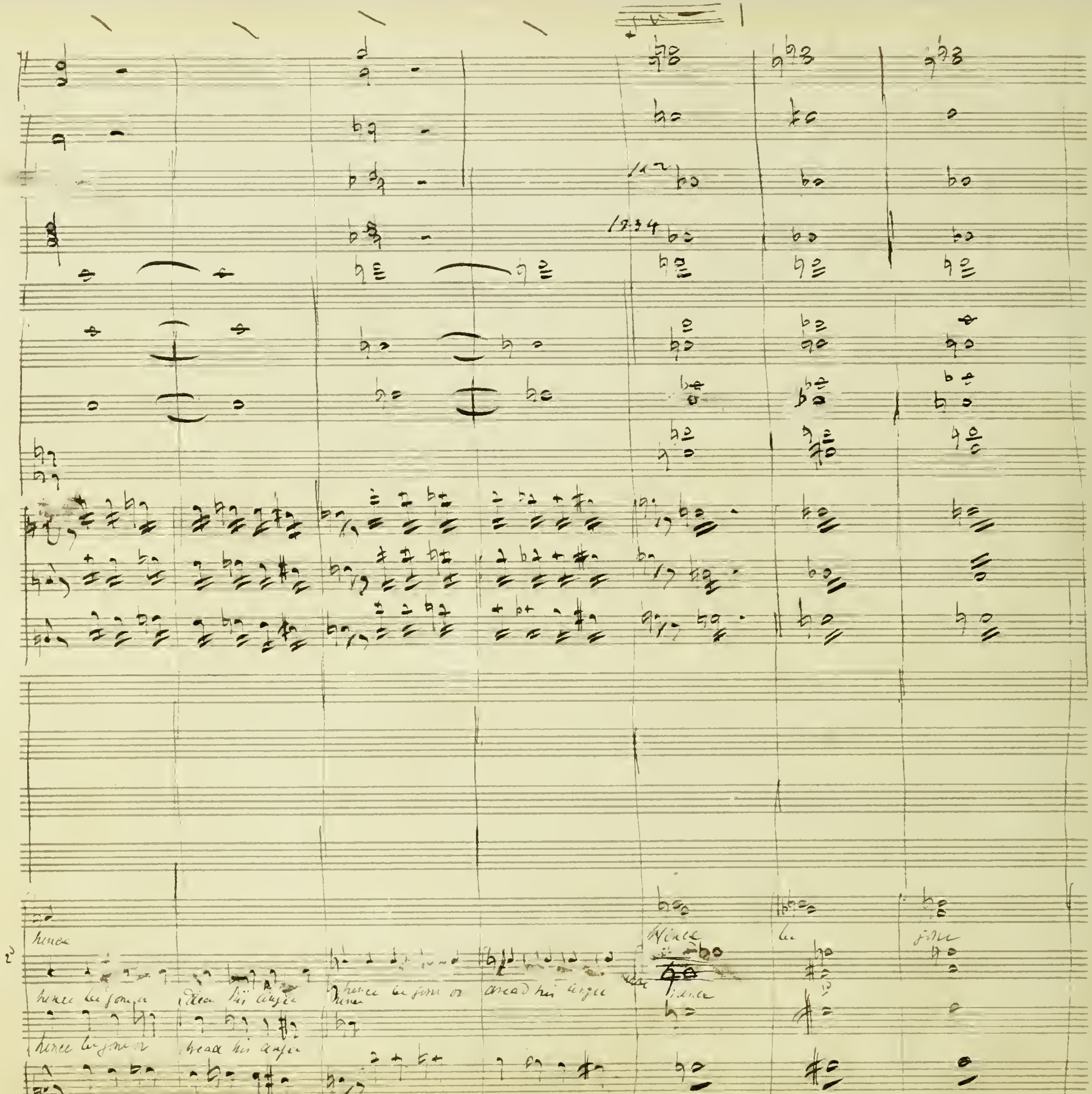

Jessie
1st Girl
Dora (2)
Stella
Tempo I^mo

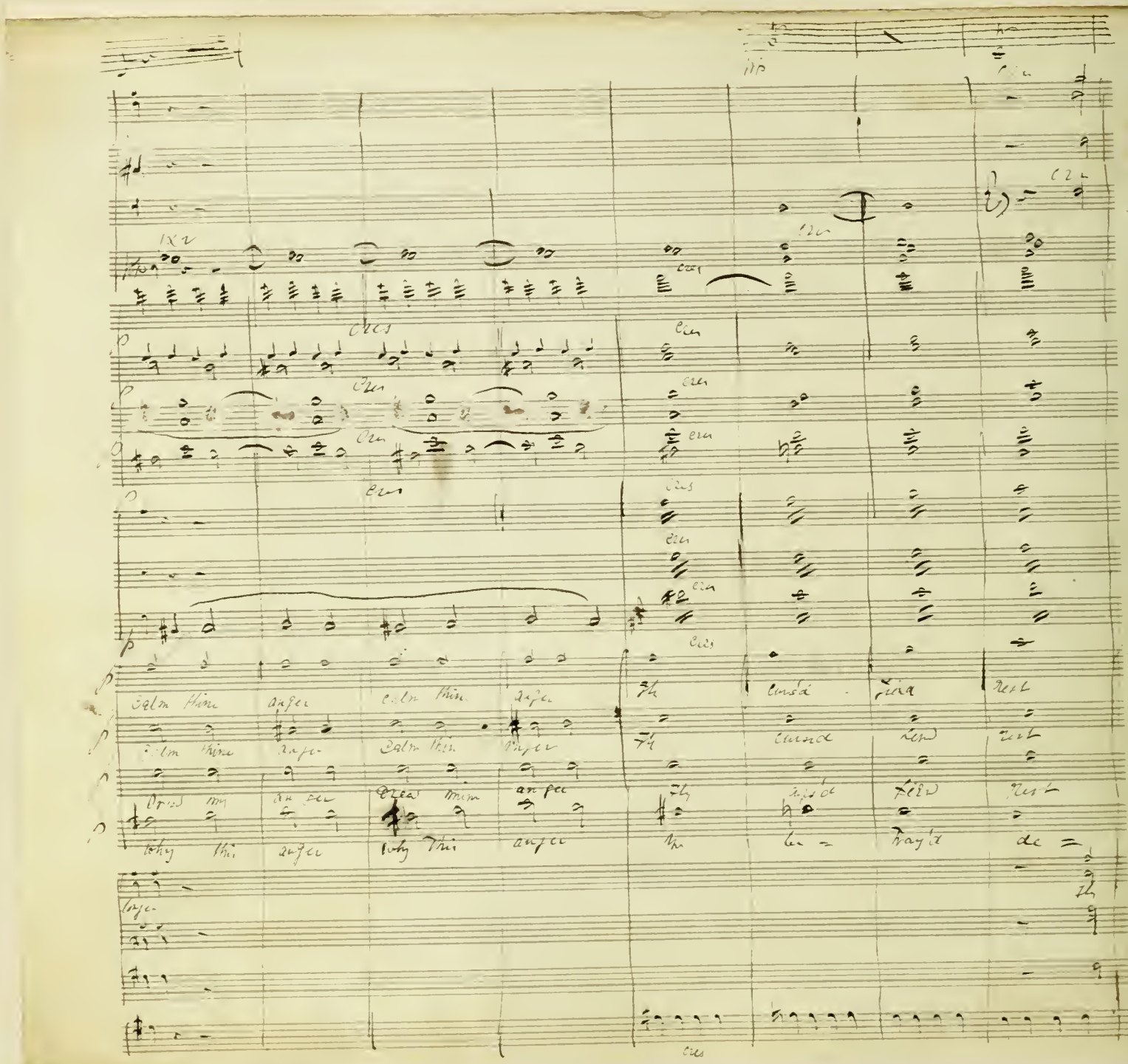


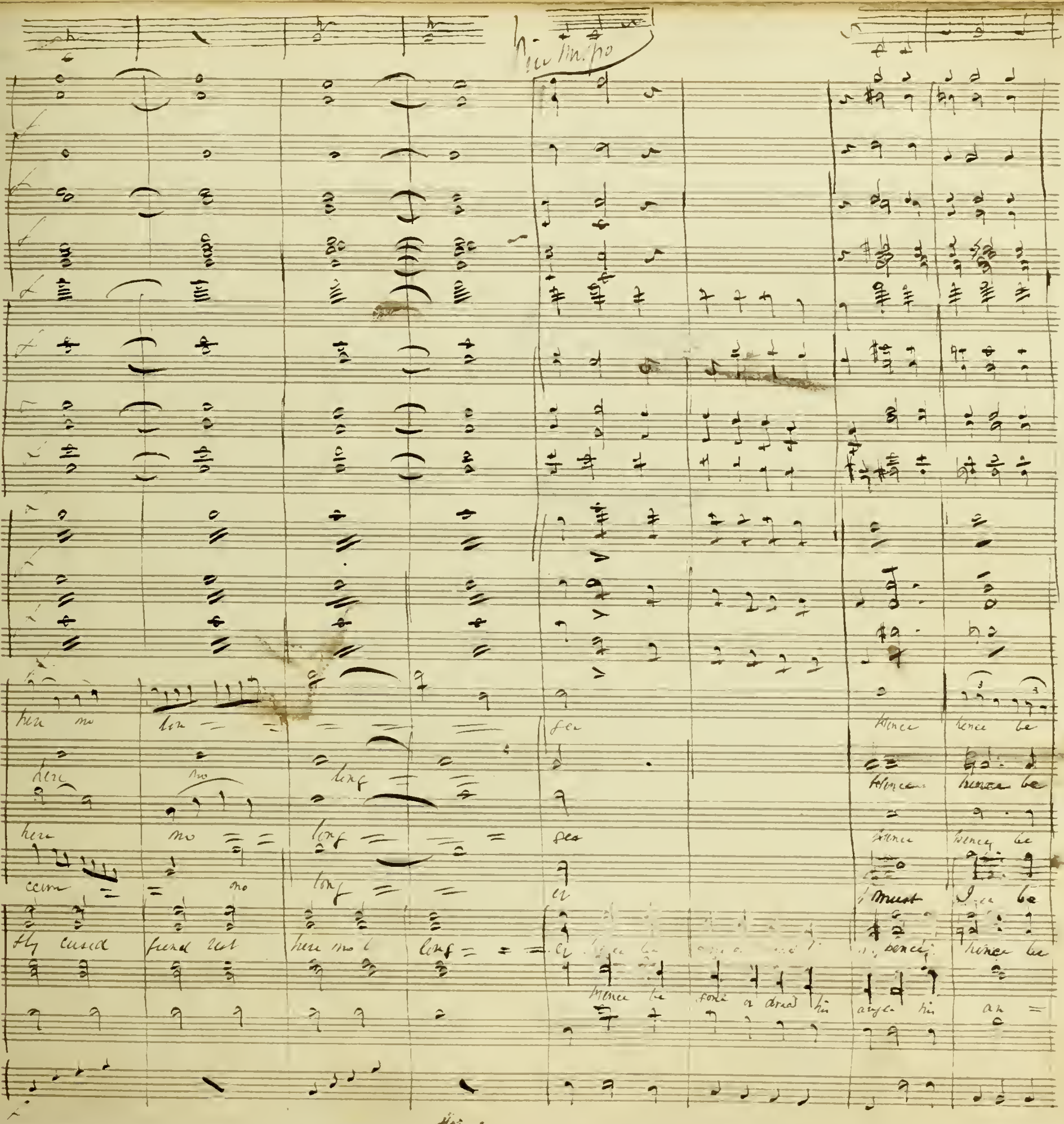

37
38
39
40
41
42
43
Silence be gone or
Break thy anger
Thy curse pass
Silence be gone or
Break thy anger
Thy curse pass
Must I go th.
why this anger
my betrays de-

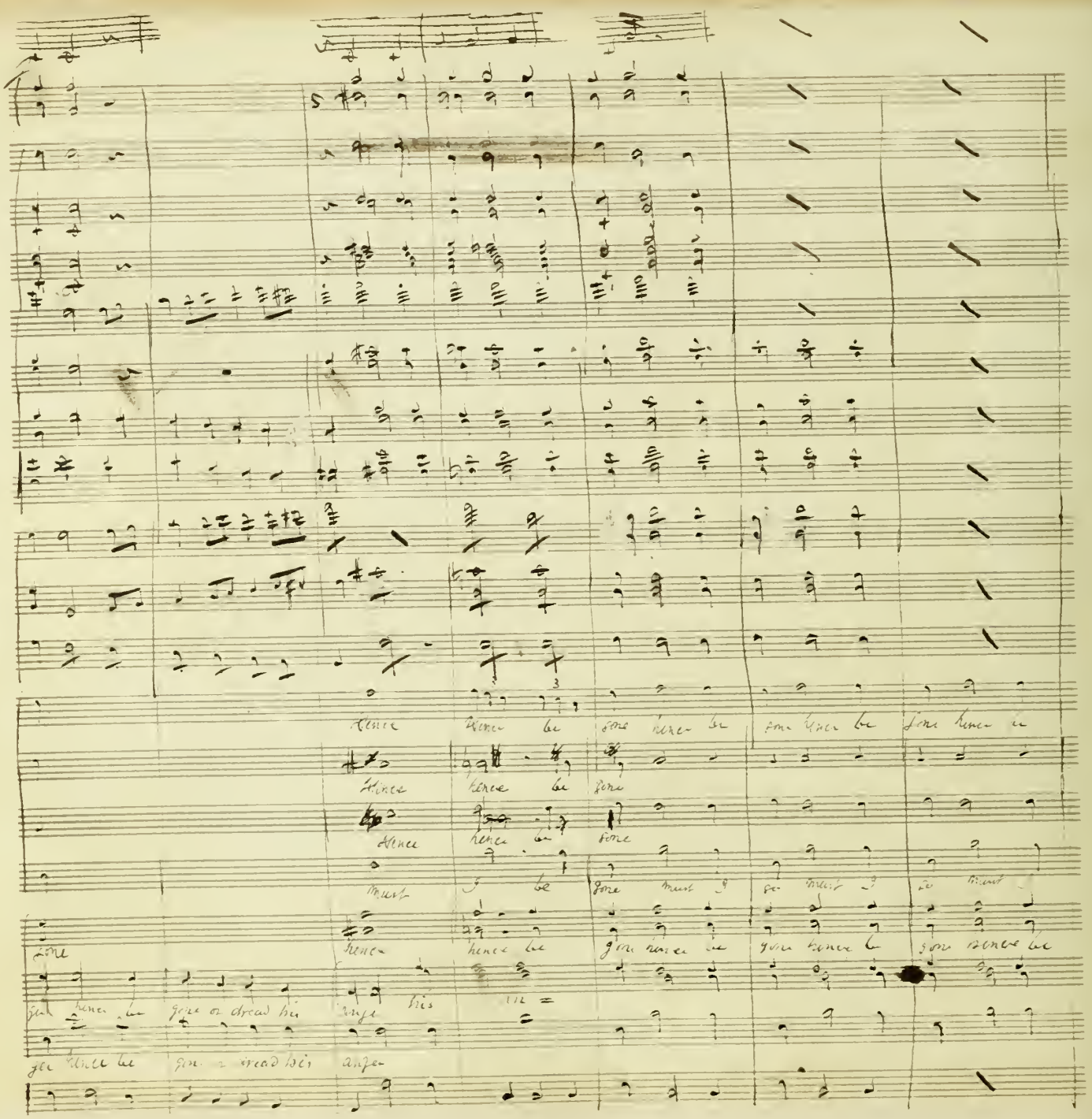


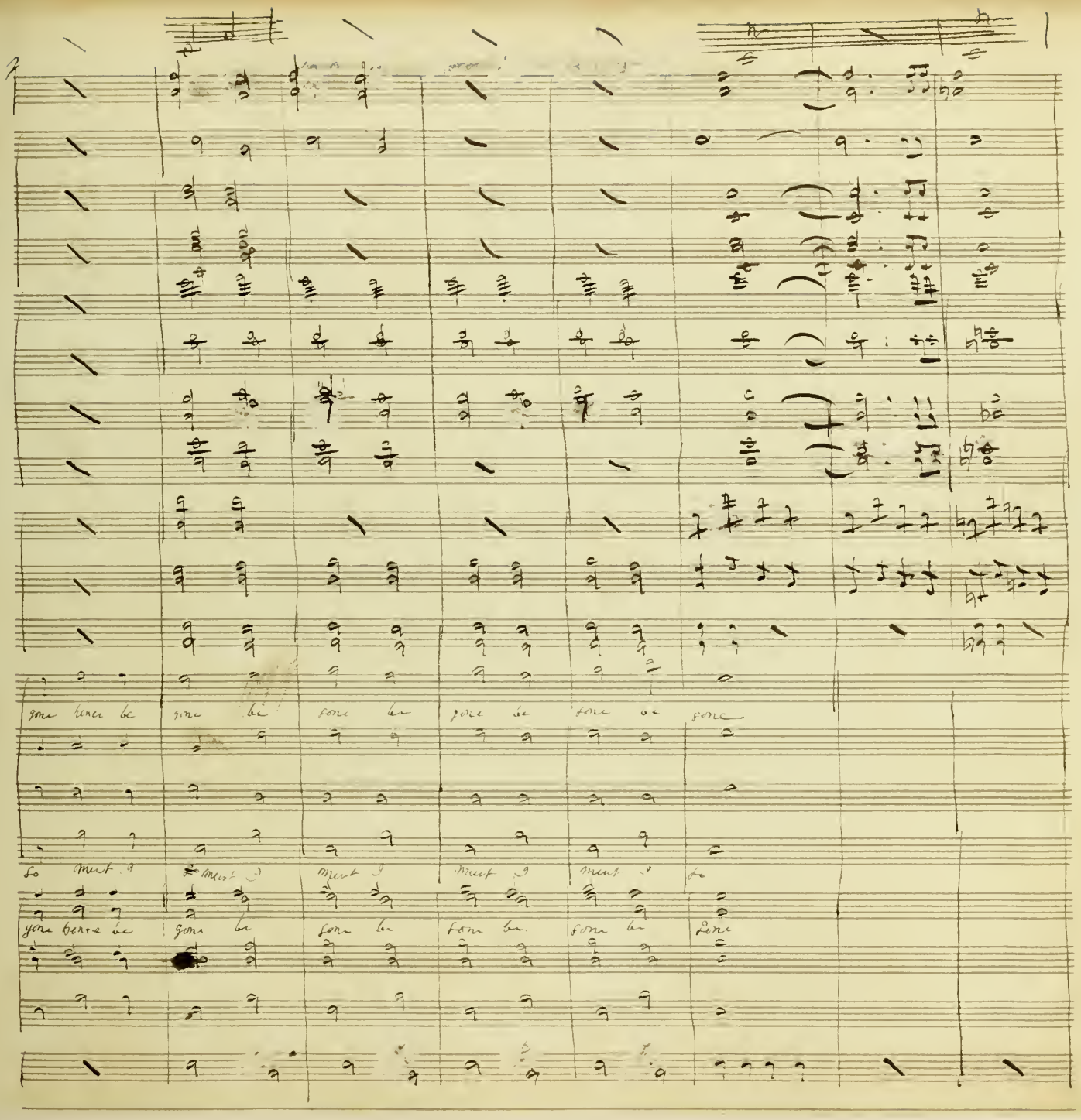

arco
arco
arco
arco
hanc se gore ex
arco


hence
hence
dread his anger
hence
dread his anger
dread his anger



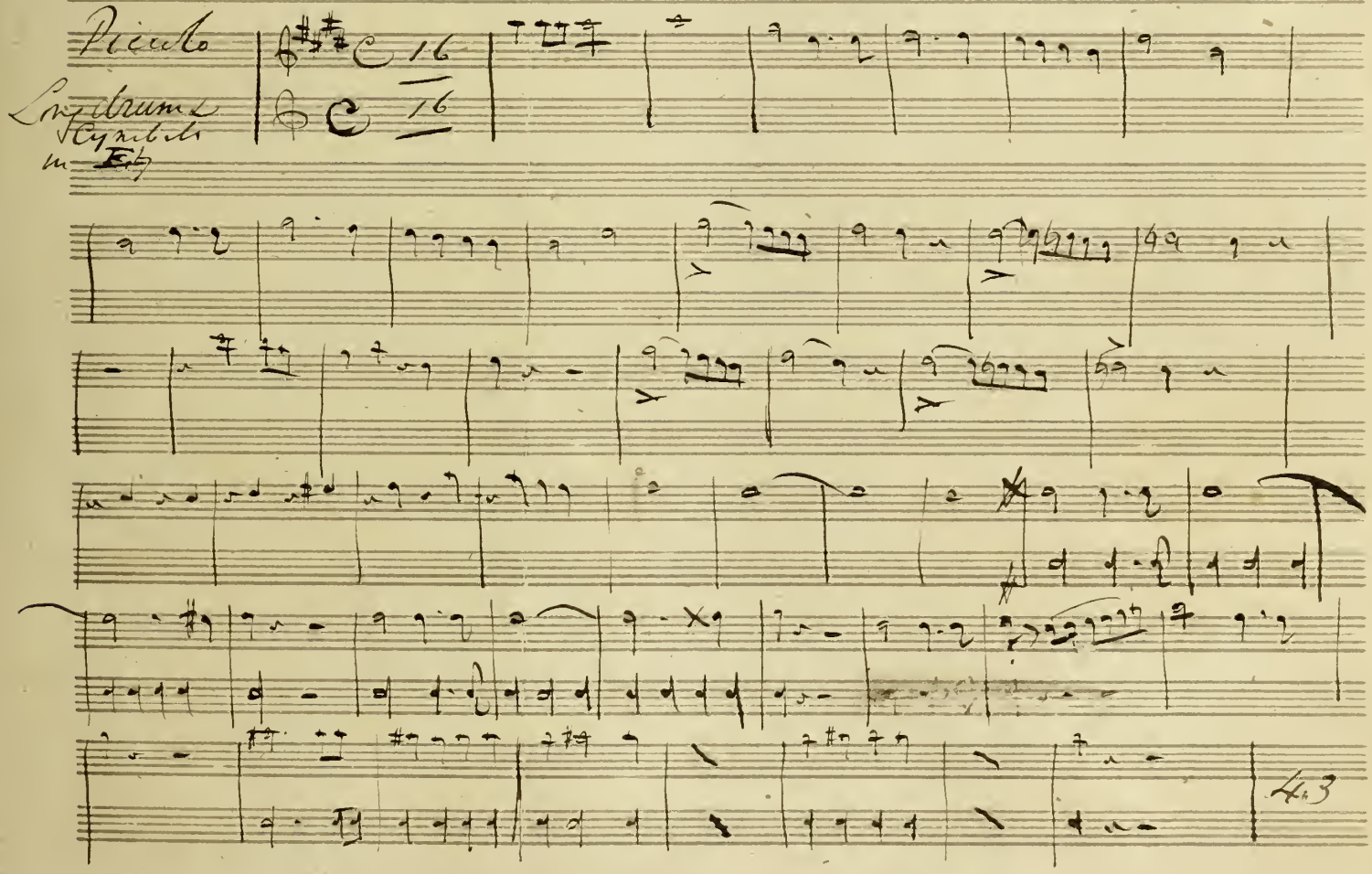


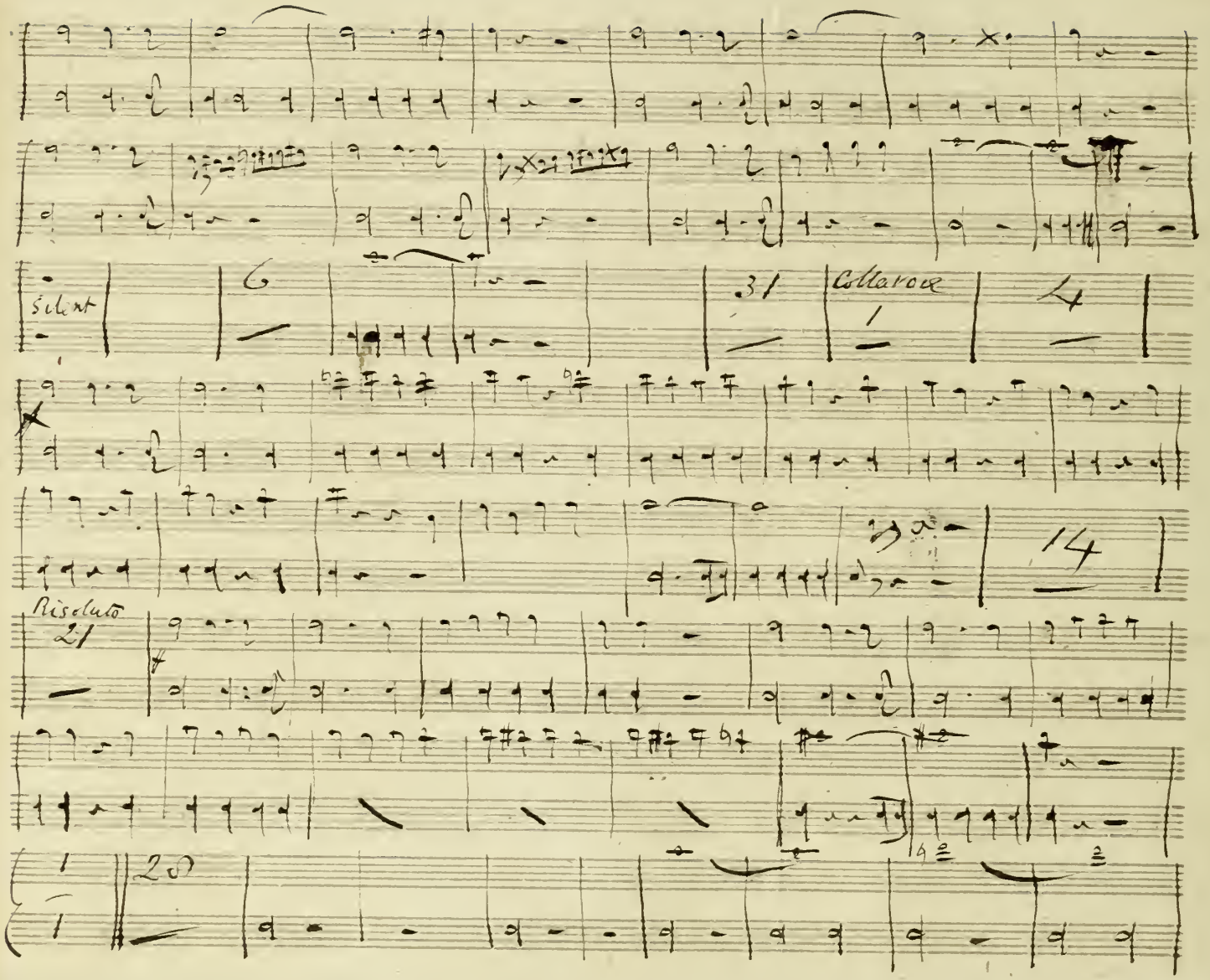

Hence
Hence be
gone
Hence be
gone Hence be
gone Hence be
Hence
Hence be
gone
Hence
Hence be
gone
must
be
gone
must
be
gone
must
be
Hence
hence be
gone hence be
gone hence be
gone hence be
gone Hence be
gone Hence be
gone or dread bee
Hence
bee
gone Hence be
gone or dread bee
Hence


gone hence be
gone be
gone be
gone be
gone be
gone
So must I
So must I
must I
must I
must I
be
gone hence be
gone be
gone be
gone be
gone be
gone

Piccolo. Long Drum & Cymbs part. to Fortune telling Scene
Mountain Sylph:

For the last movement only.
after the Trio



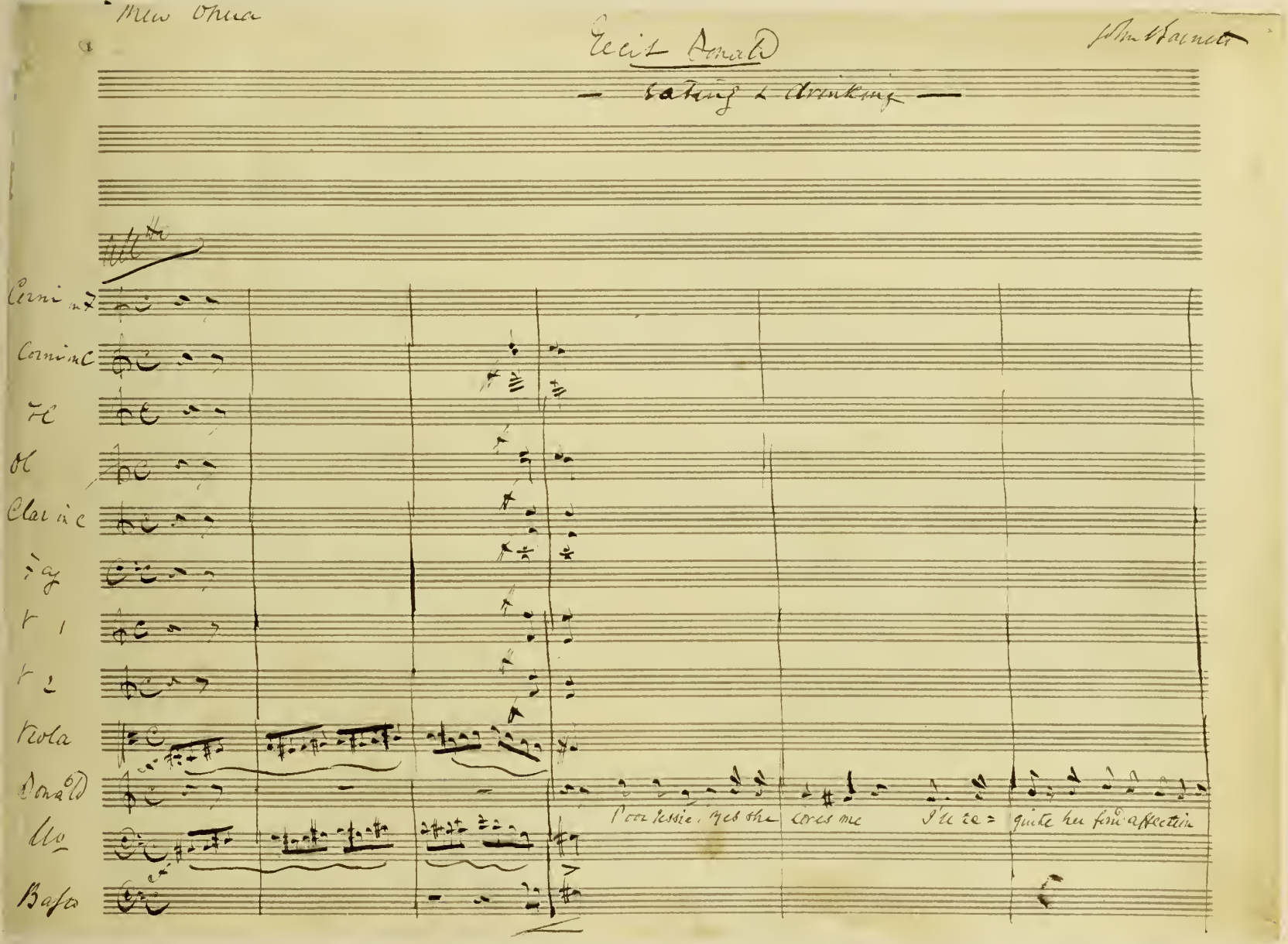

Silent
6
31
Collarone
4
14
Risoluto
20

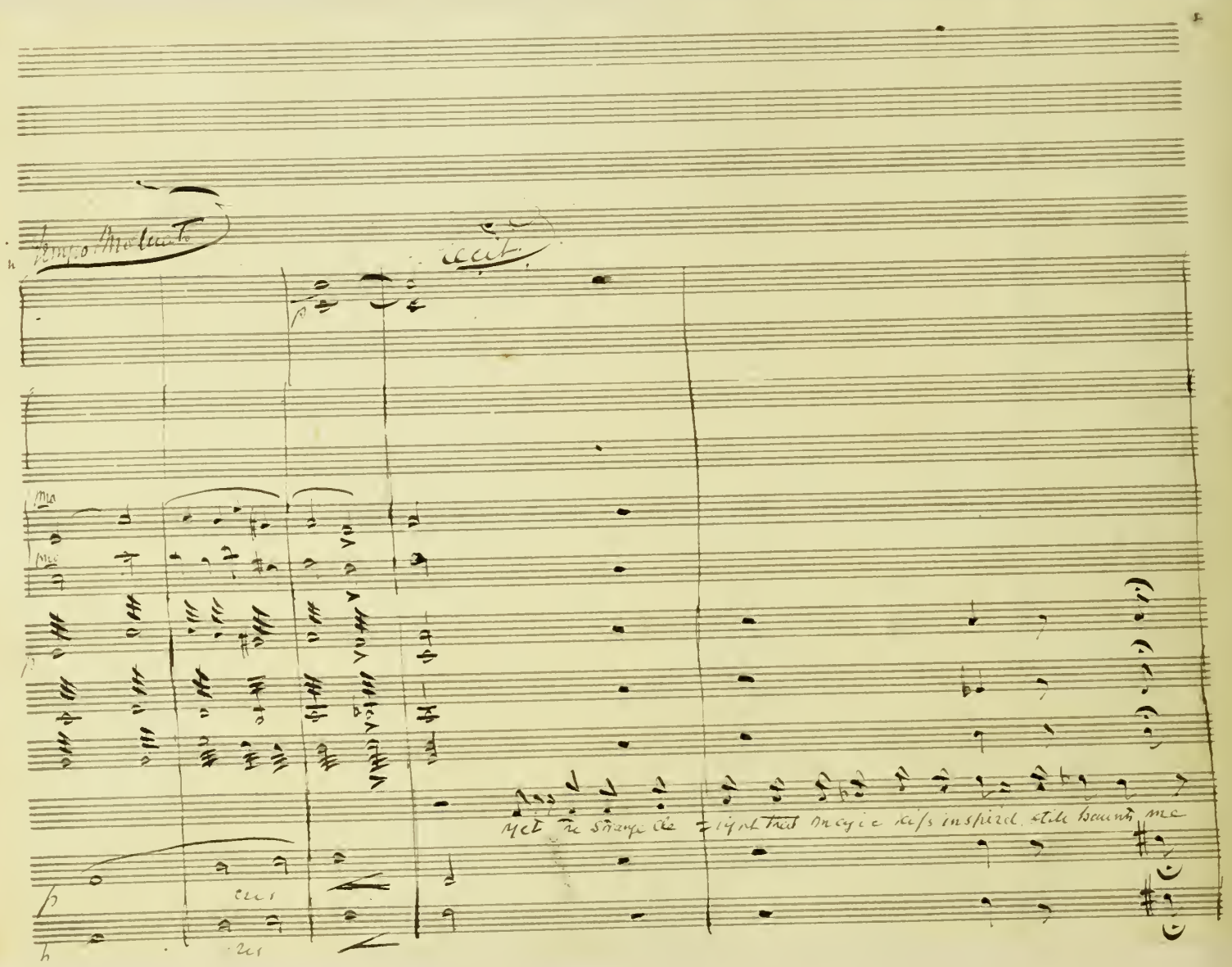
Mus Orica

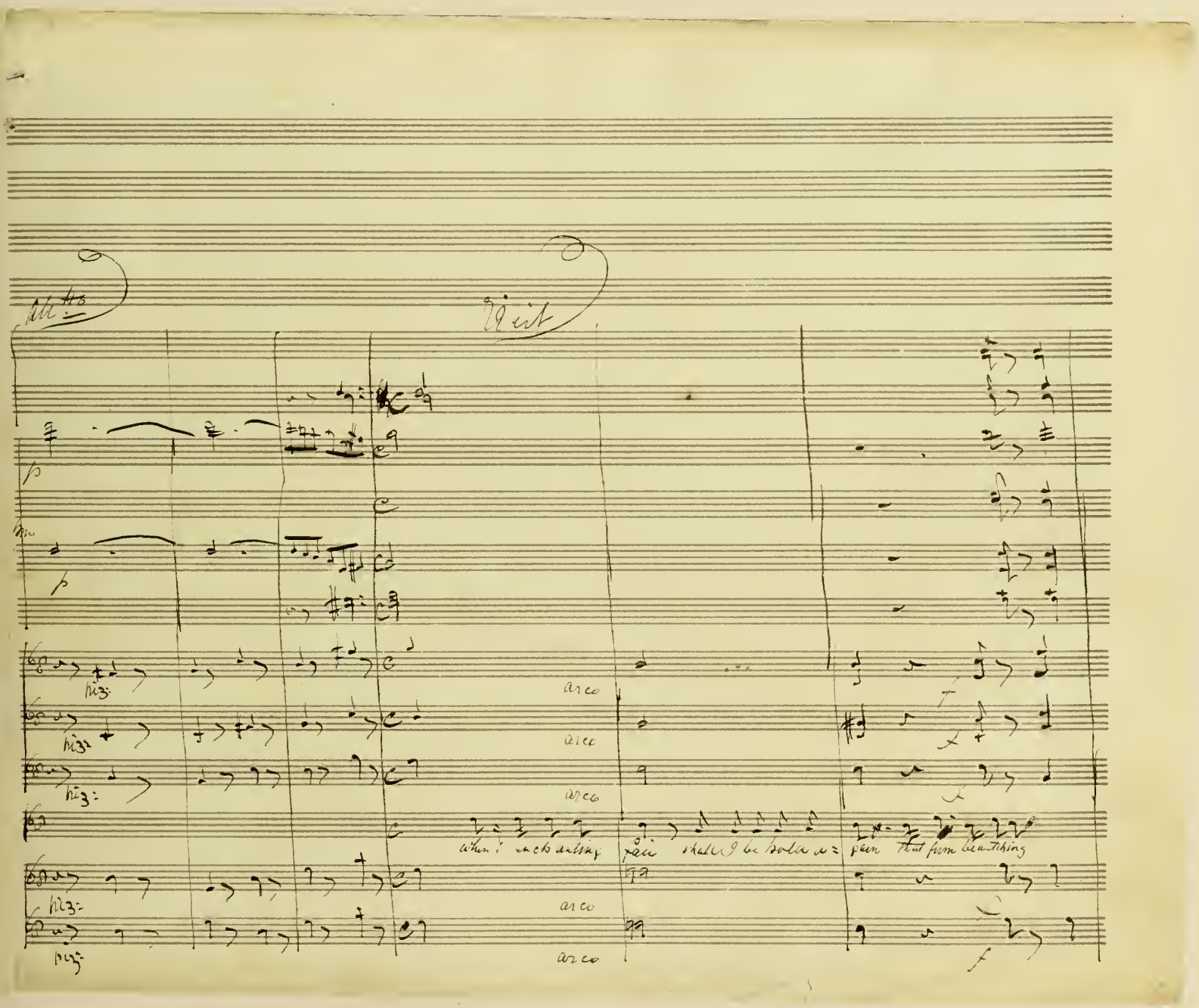
Cecil Arnold

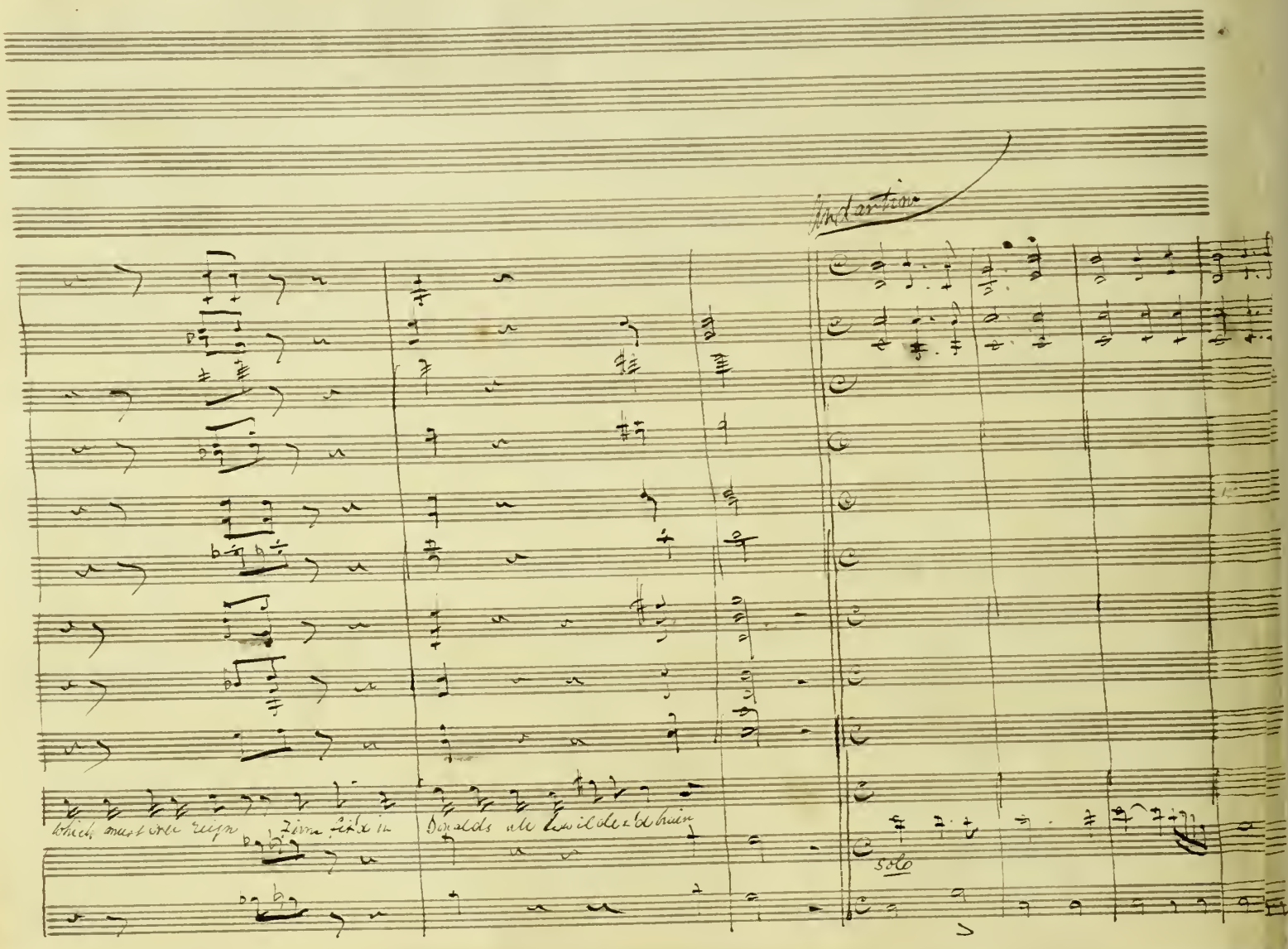
— Eating & Drinking —

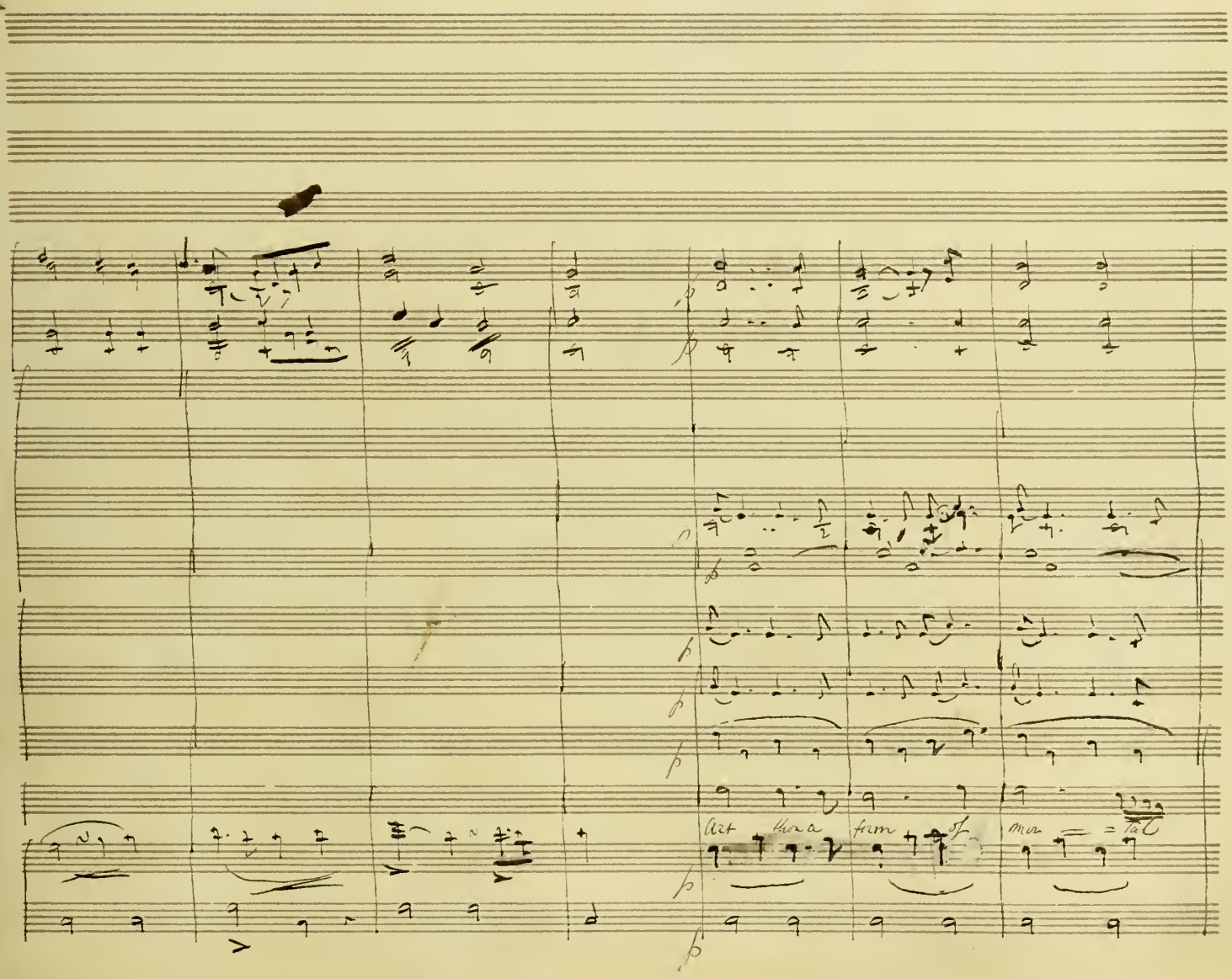
John Barnett

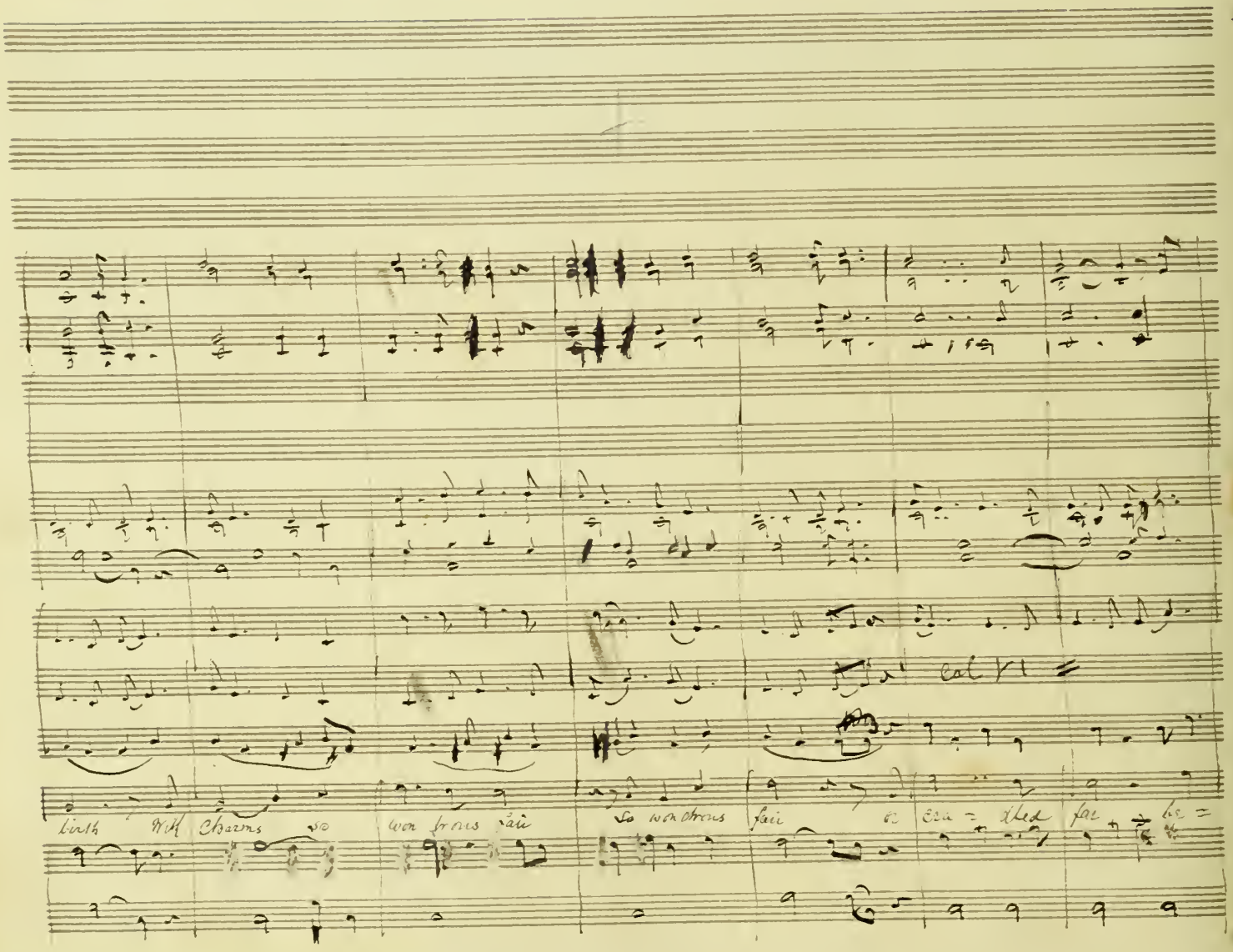


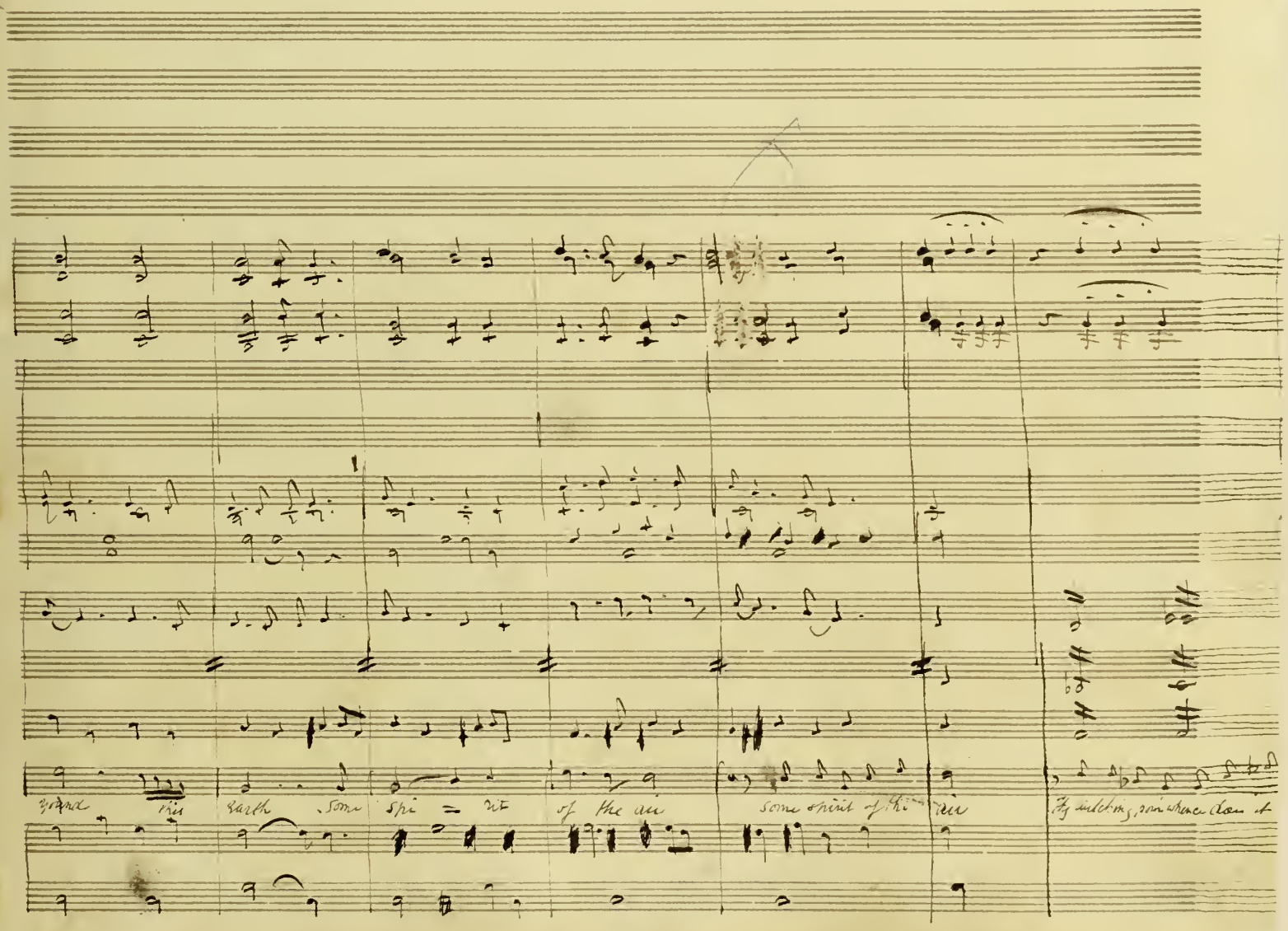

Tempo Moderato
accel.
Yet the strange old Flight that Magic has inspired still bounds me

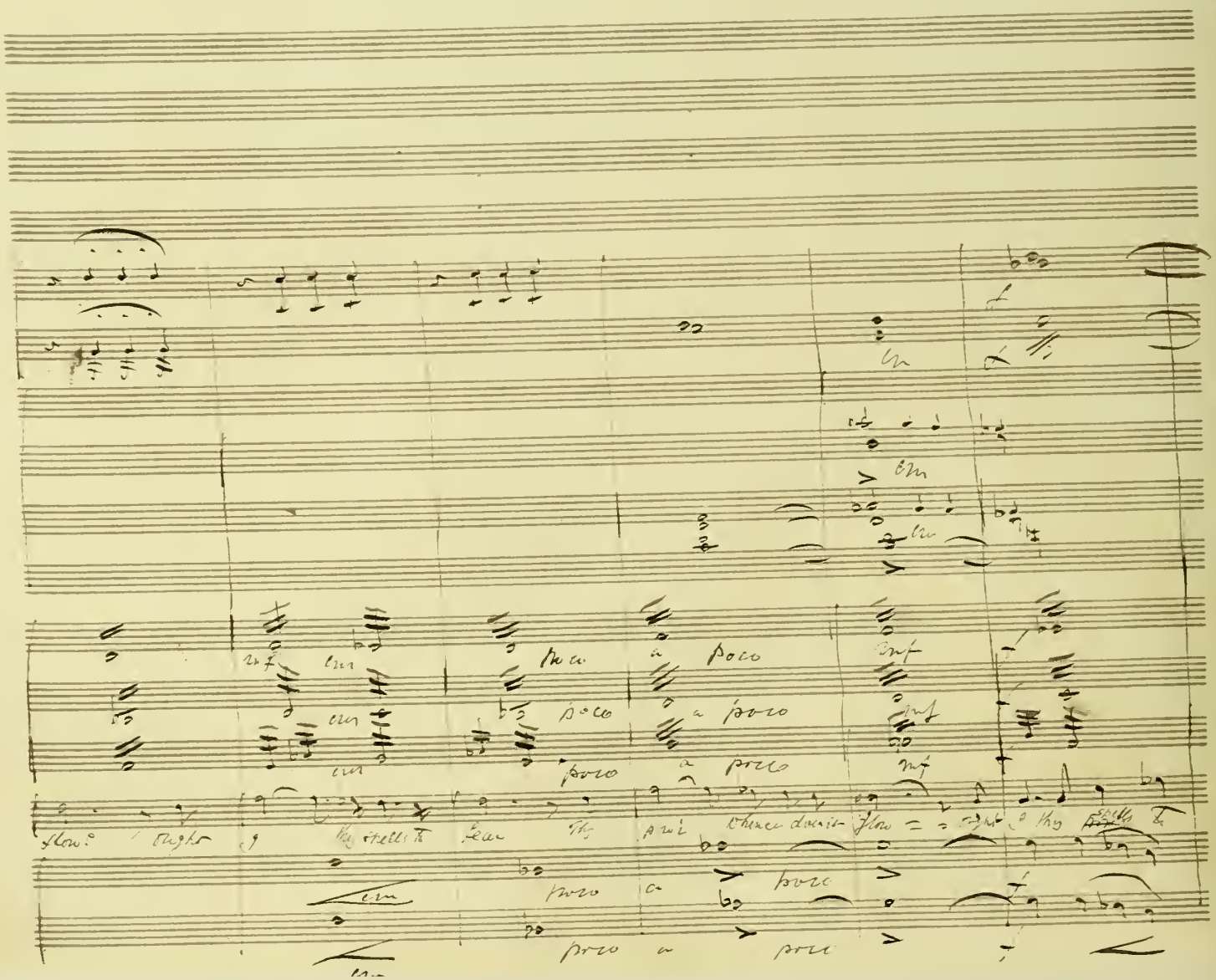

Vl. I
Vl. II
Vla.
Vc.
Cb.
arco
arco
arco
arco
arco
when i was a little girl
pen shall I be barbie a =
pen that from be nothing

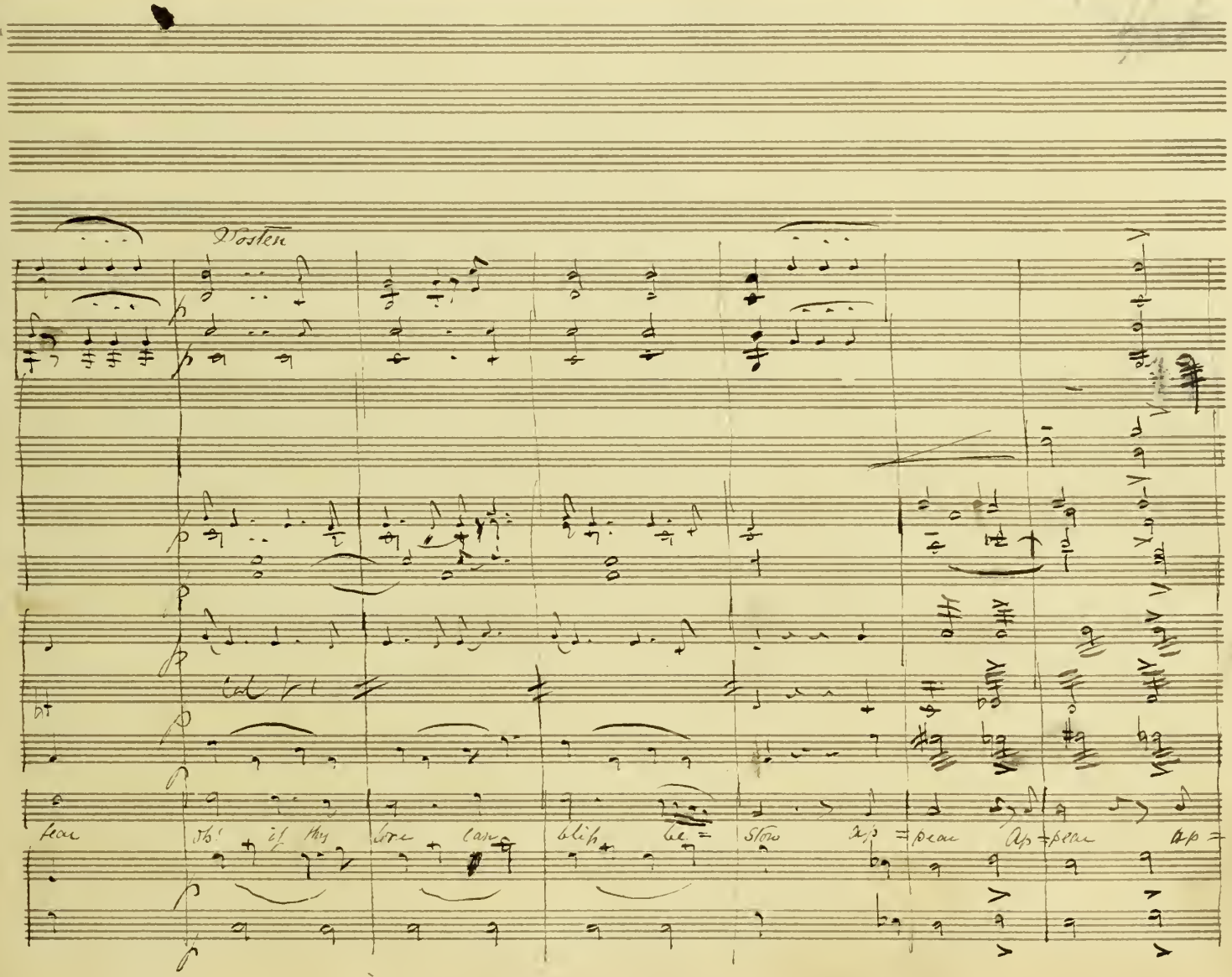

Andantino
Durch manche Reihe Zirpen Licht in Donalds alte Laubenlaube
Solo

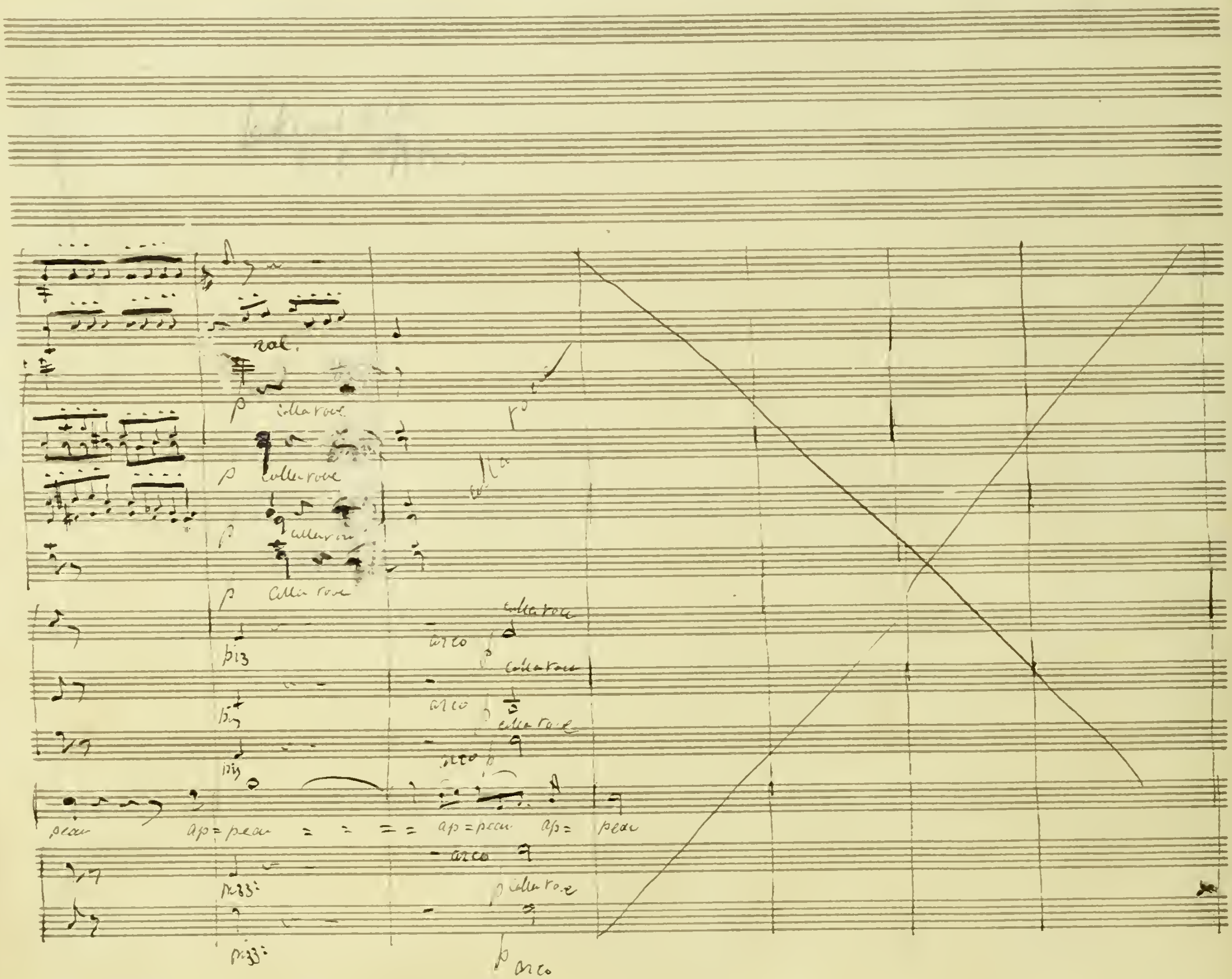

Act
from
mov

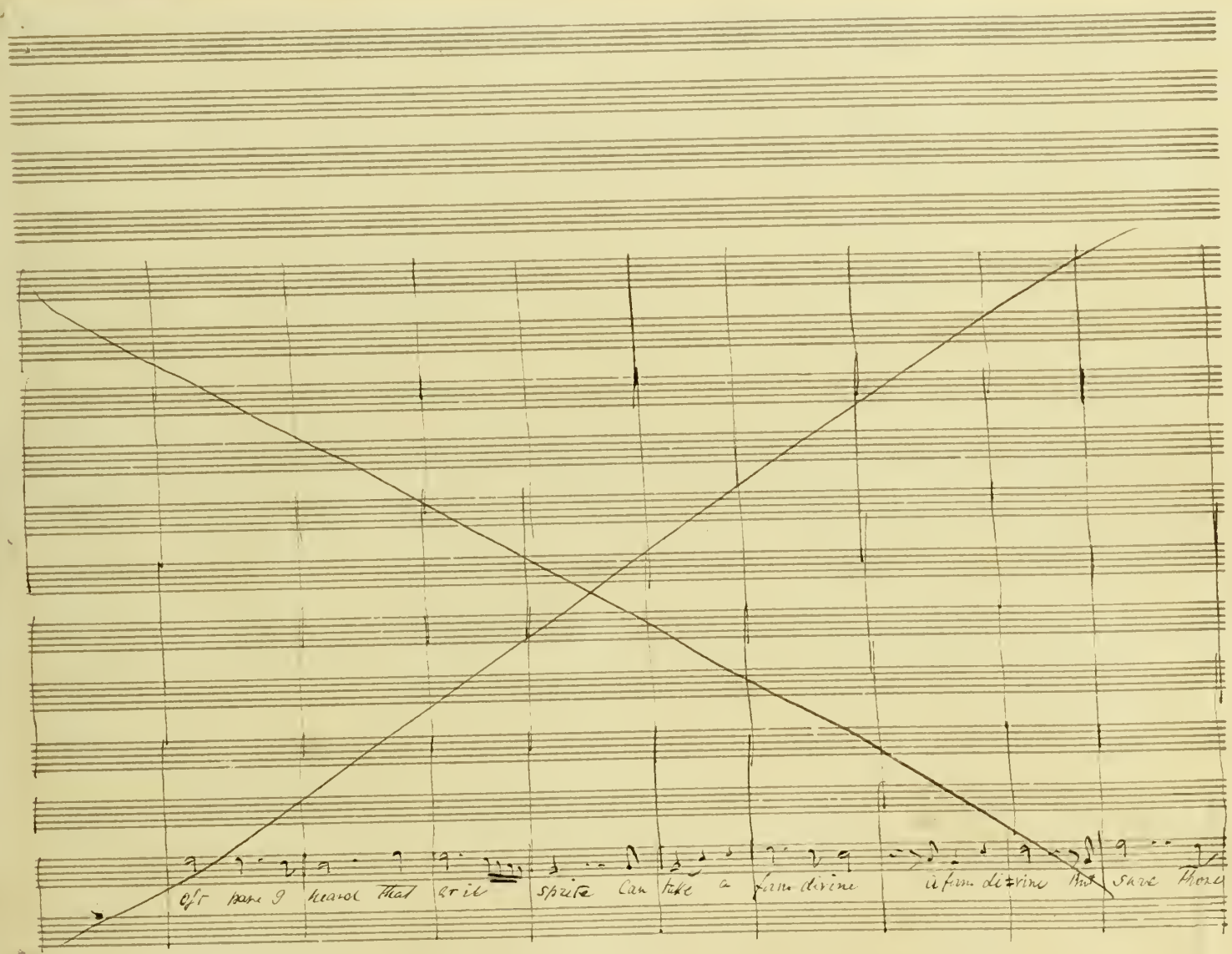

birth With Charms so wor fromis fair
So wondrous fair
Col Vl

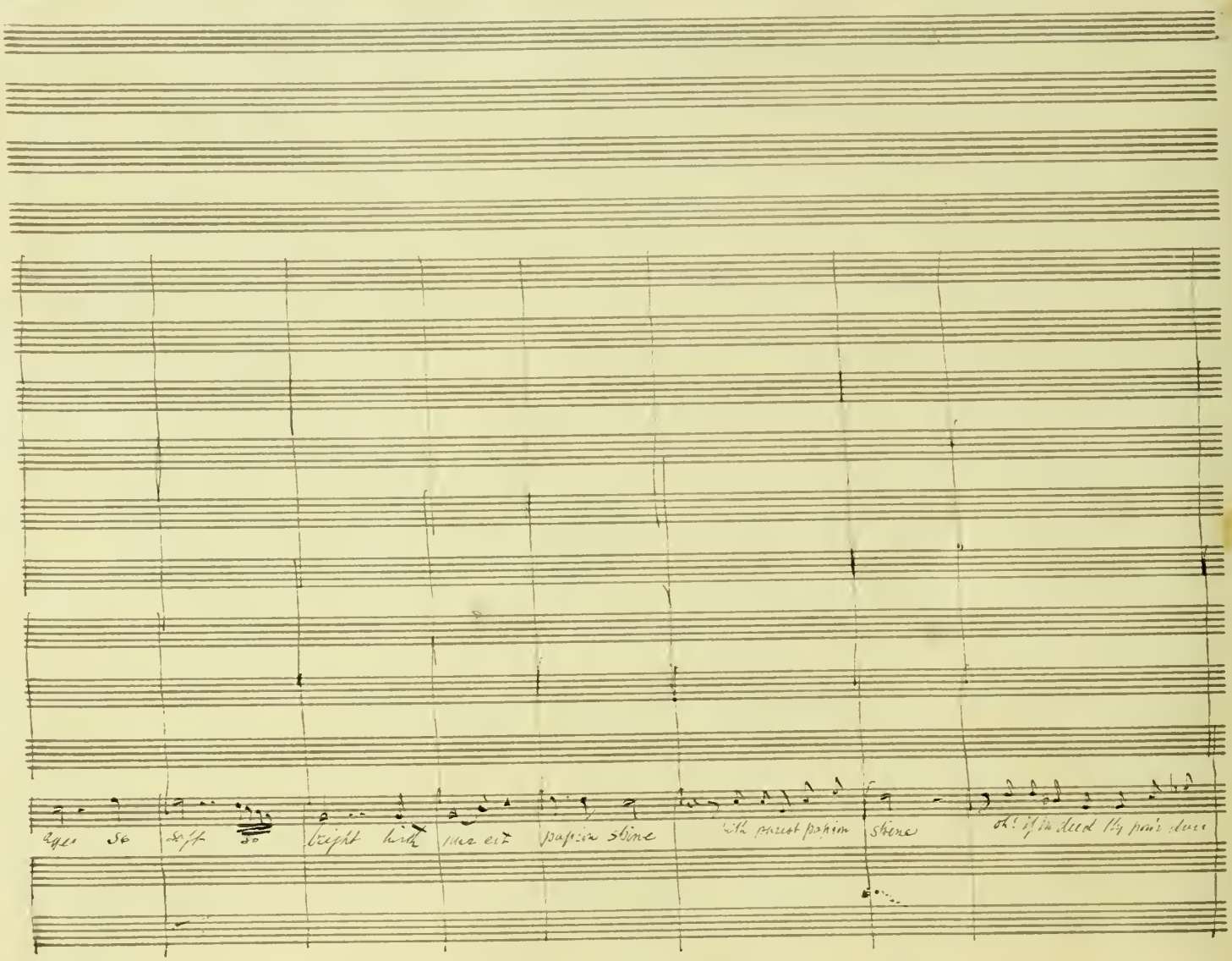

Grand
Air
Earth
Some
Spi = rit
of the air
Some spirit of the
Air
Fly inlisting, soon where clean it

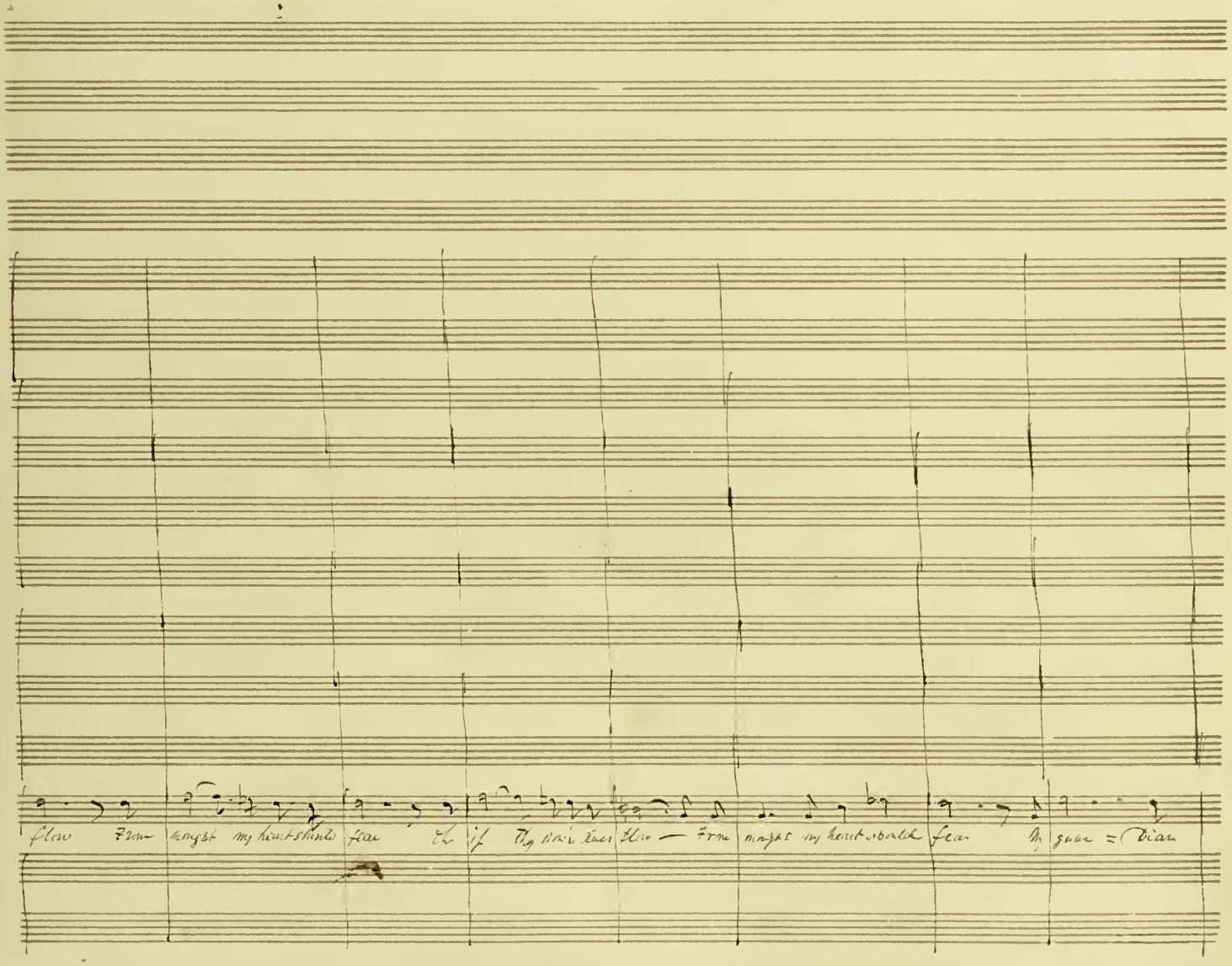

poco a poco
poco a poco
poco a poco
poco a poco
poco a poco
poco a poco

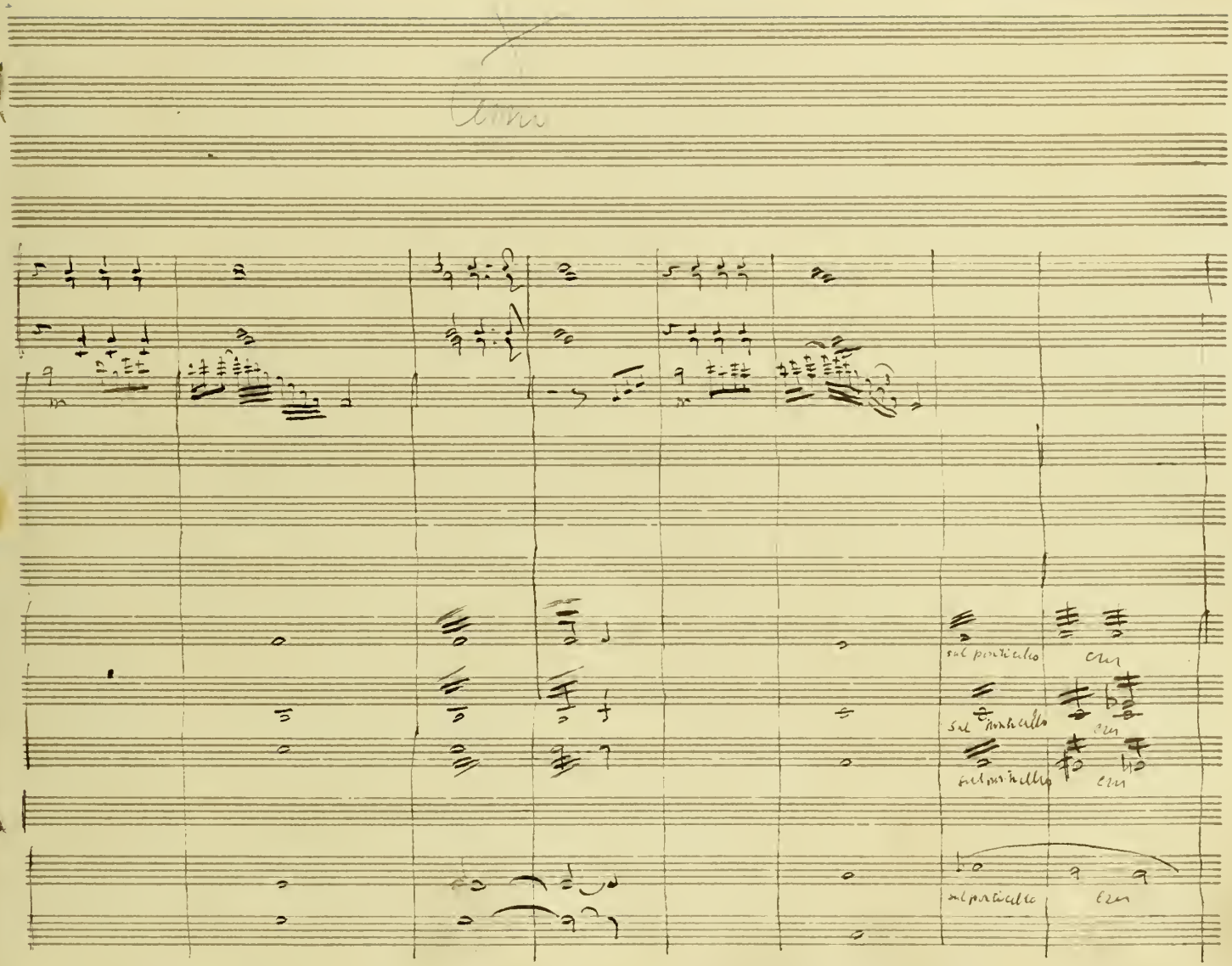

Dostlen
fear
No! if thy
love can
bliss be =
stow
ap = pear
ap = pear
ap =

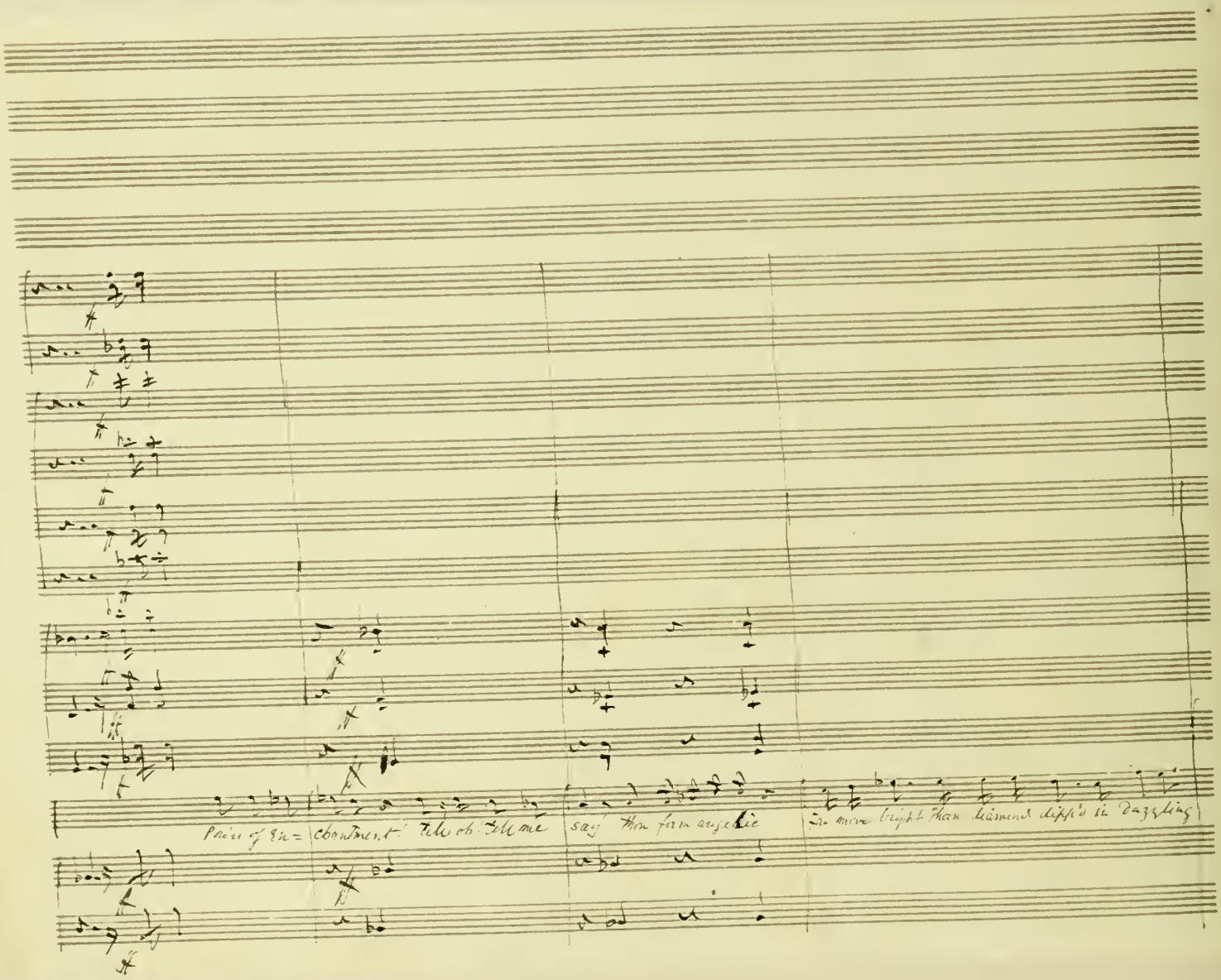

colla voce
colla voce
colla voce
colla voce
pizz
arco
colla voce
arco
colla voce
arco
pizz.
arco
pizz.
p arco

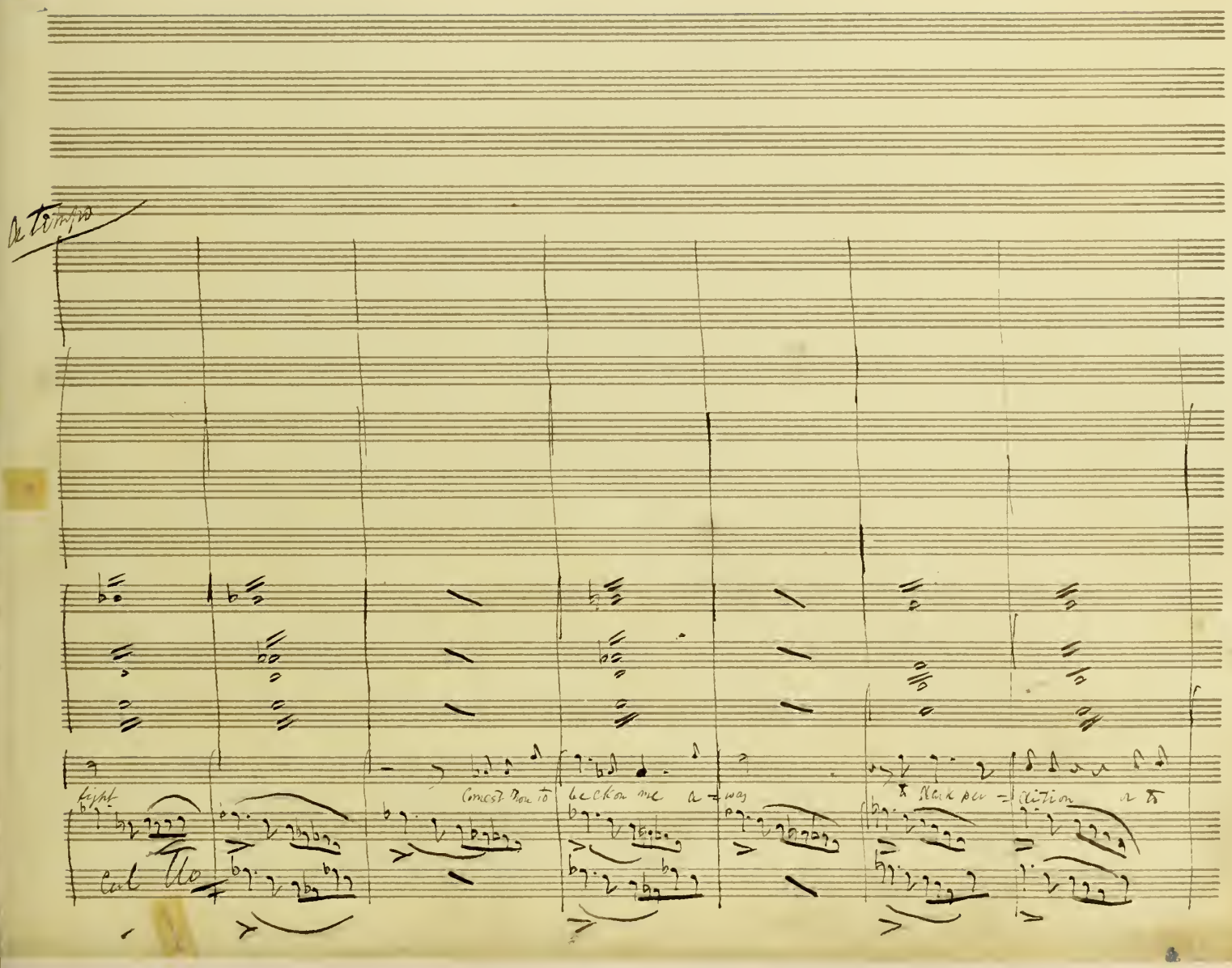

O'r bare I heard that ere it spirite can take a form divine it form divine But save Thou

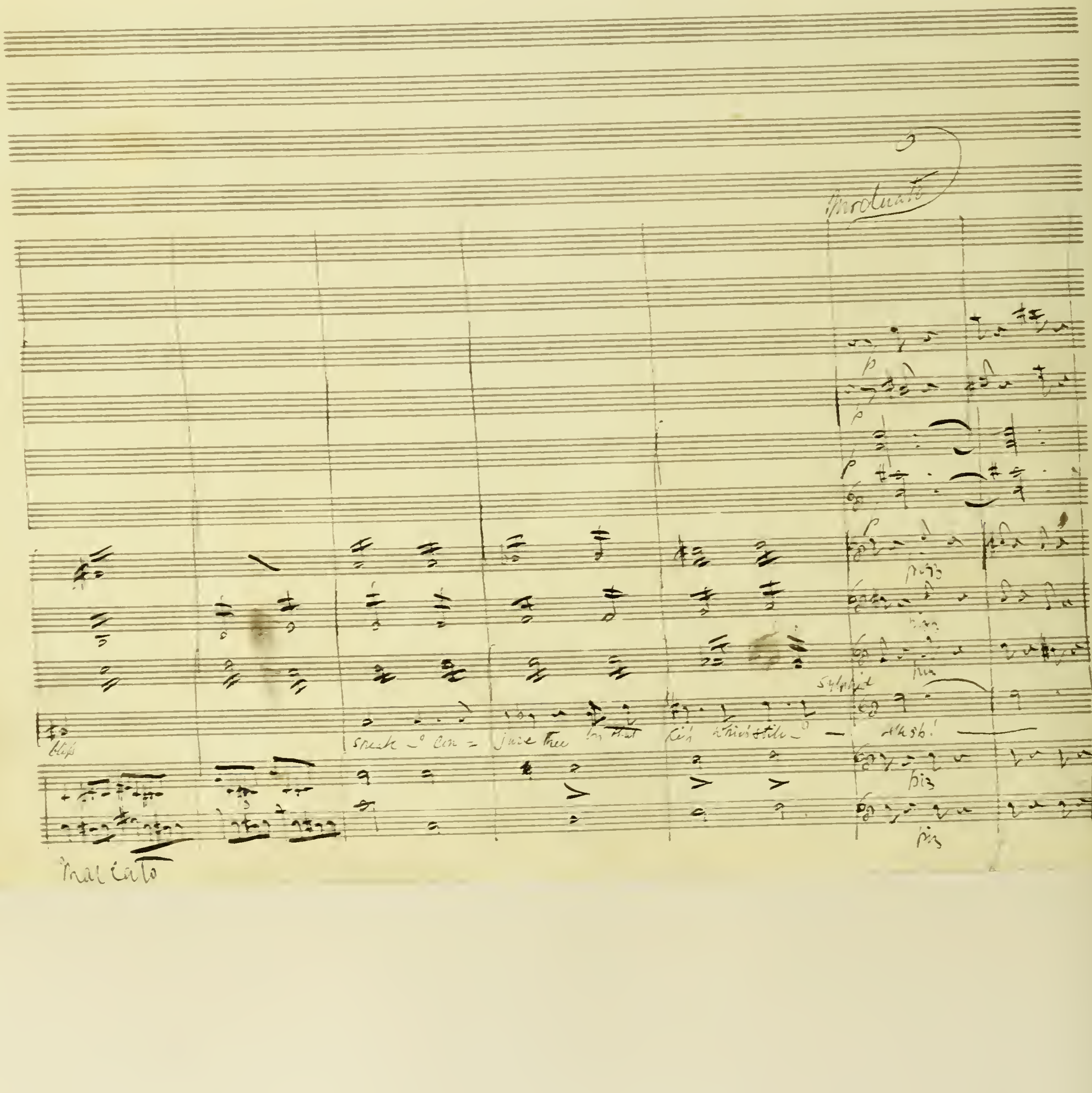

ages so
soft so
bright link
ma er
passion shine
with present pow'rs
shine
oh! if in deed thy pow'r does

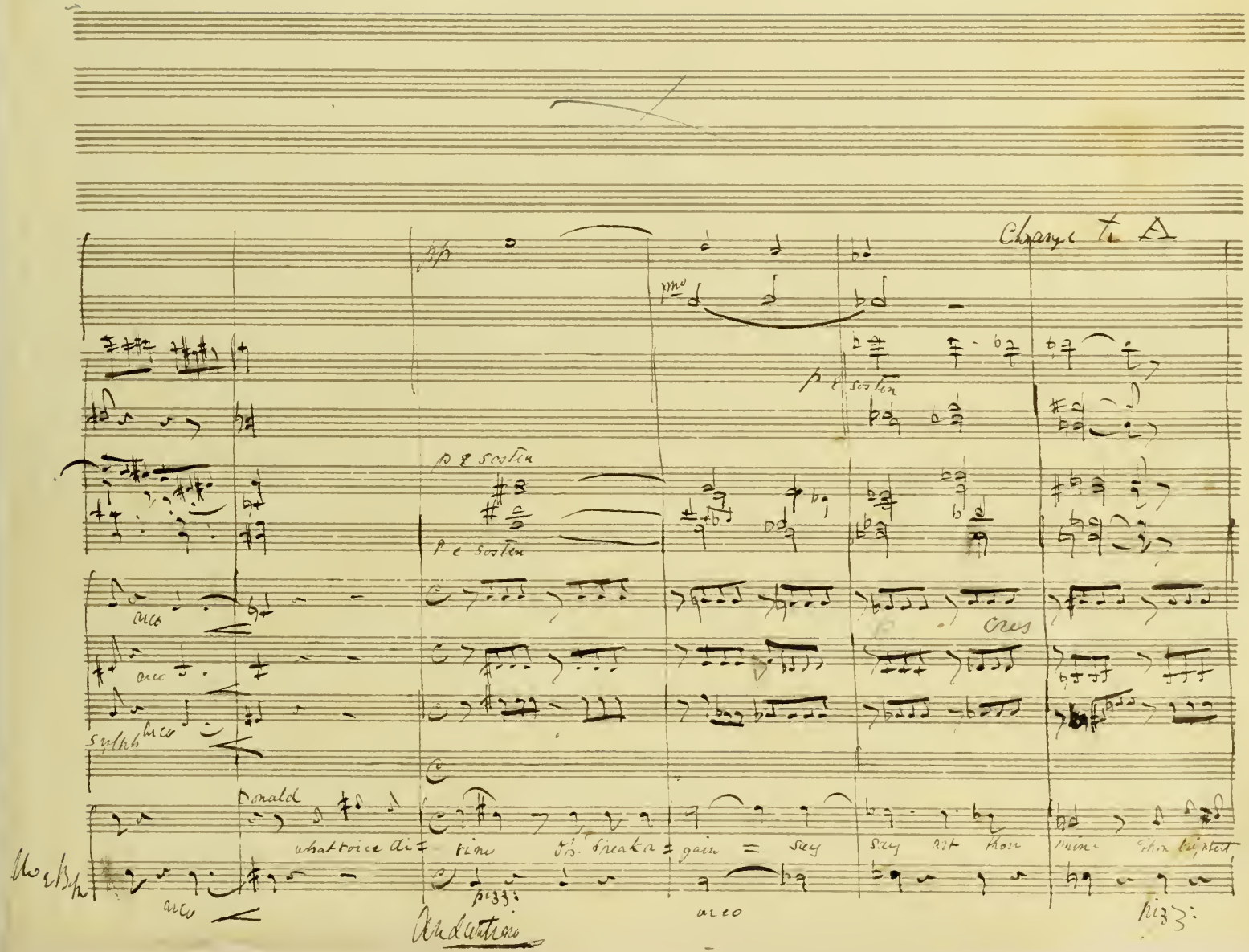

flow From might my heart shrink fear Oh if Thy form I see Bless — From might my heart shrink fear Oh guar = dian

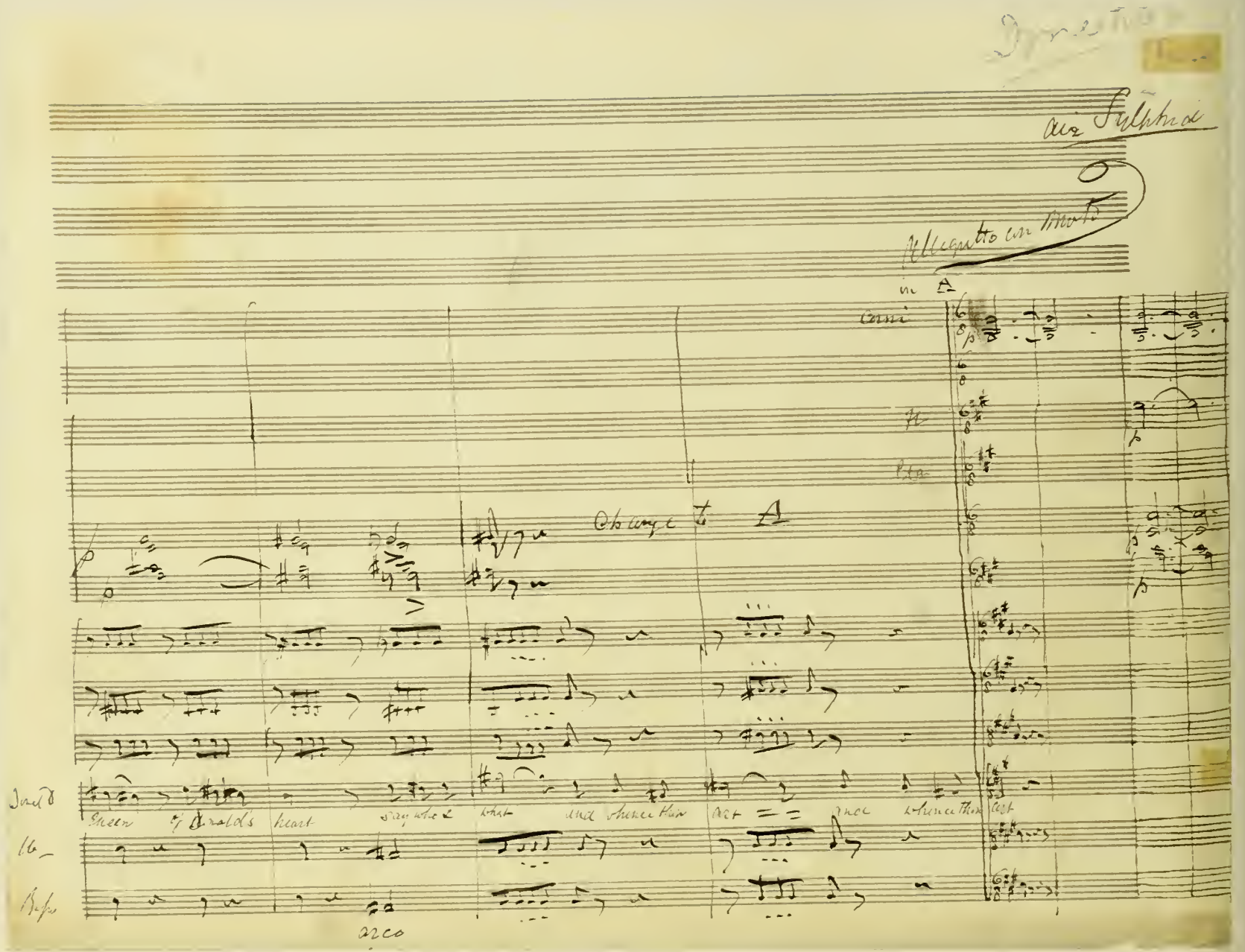

sul ponticello
con
sul ponticello
con
sul ponticello
con
sul ponticello
con

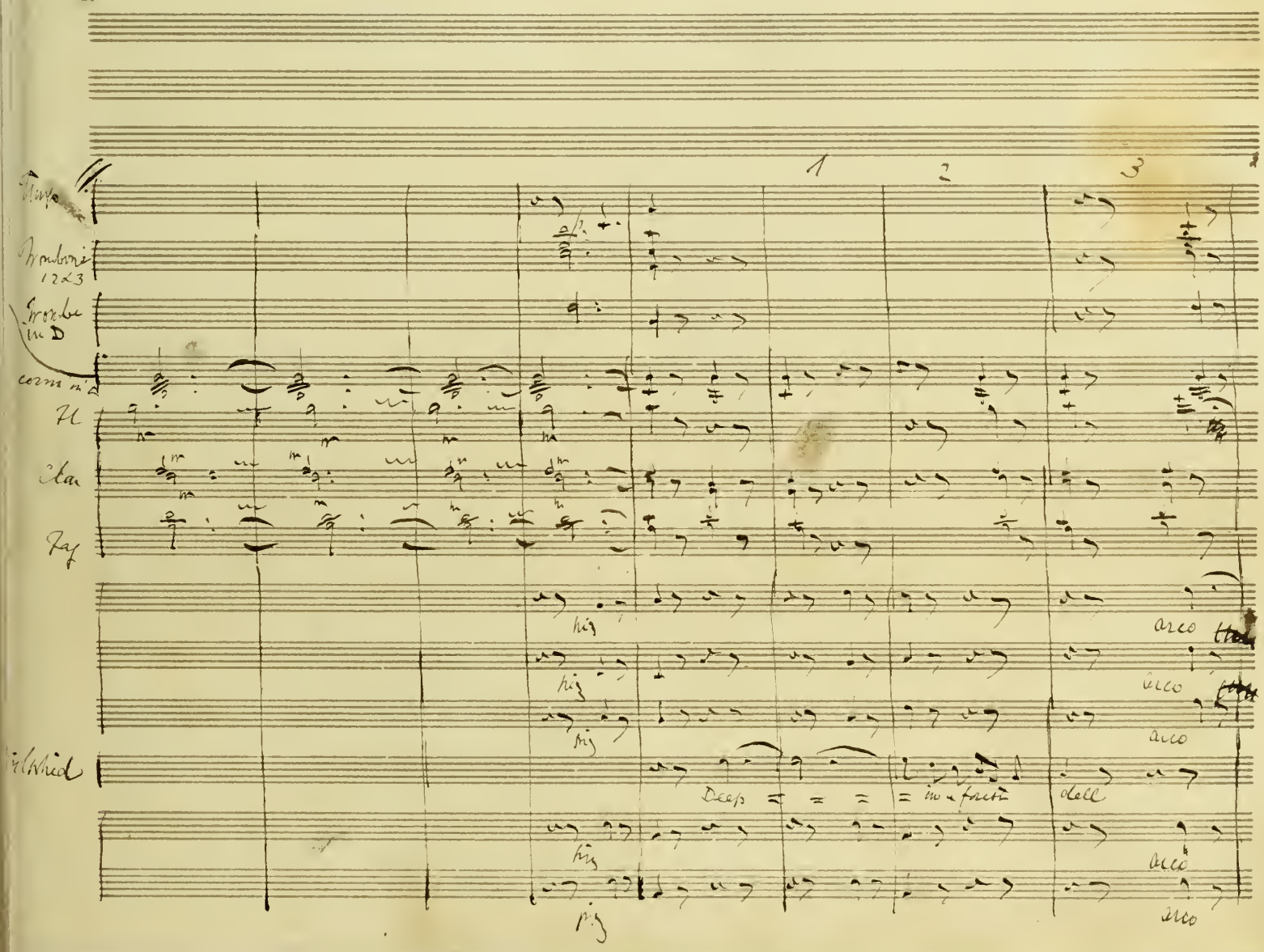

Pairs of Sir = chantment
Tell oh Tell me
say thou fram angelic
in more bright than diamond dipp'd in dazzling

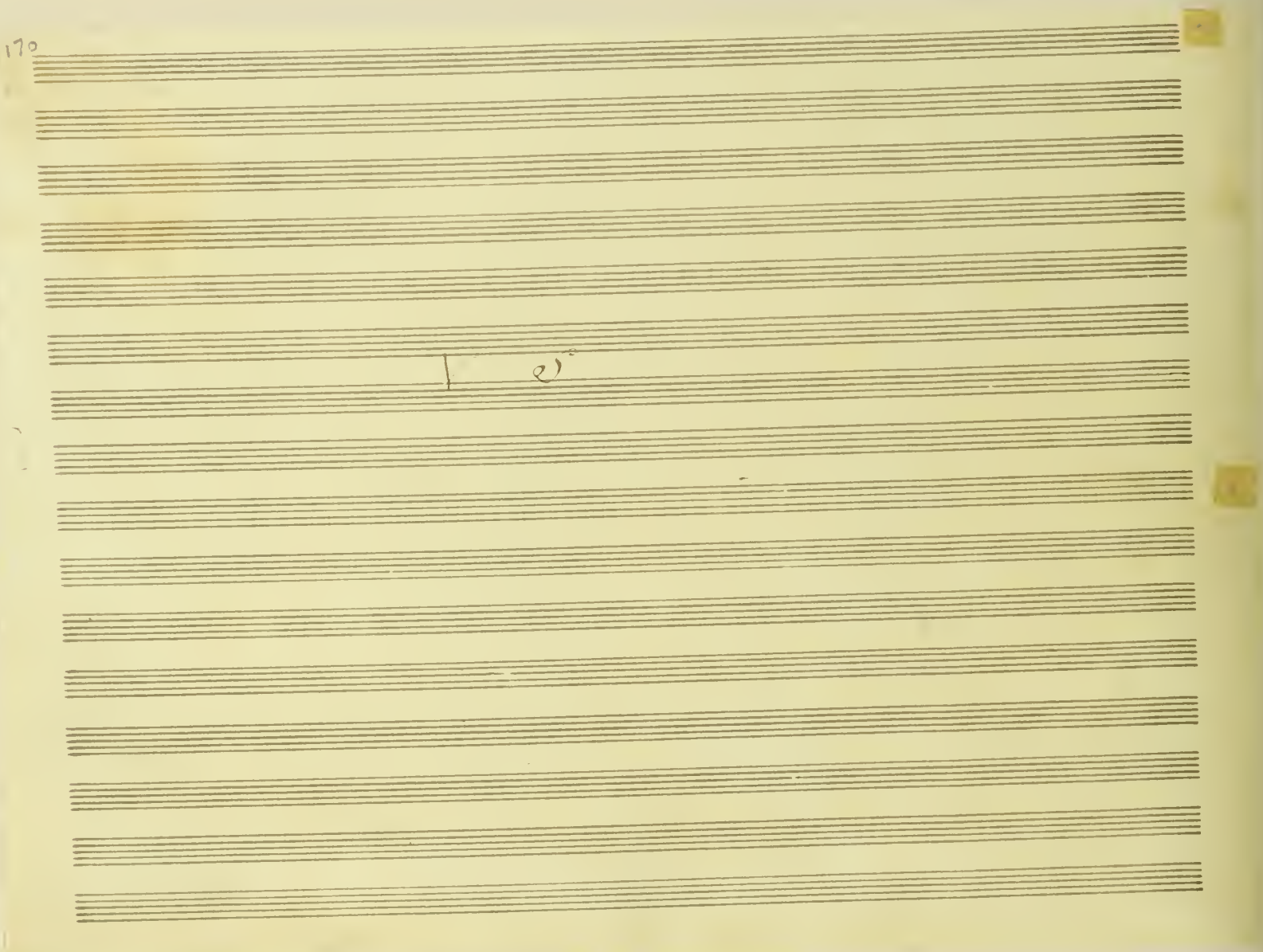

De tempo
light
Come! Now to
beckon me
always
* Black pen =
ition
a tempo

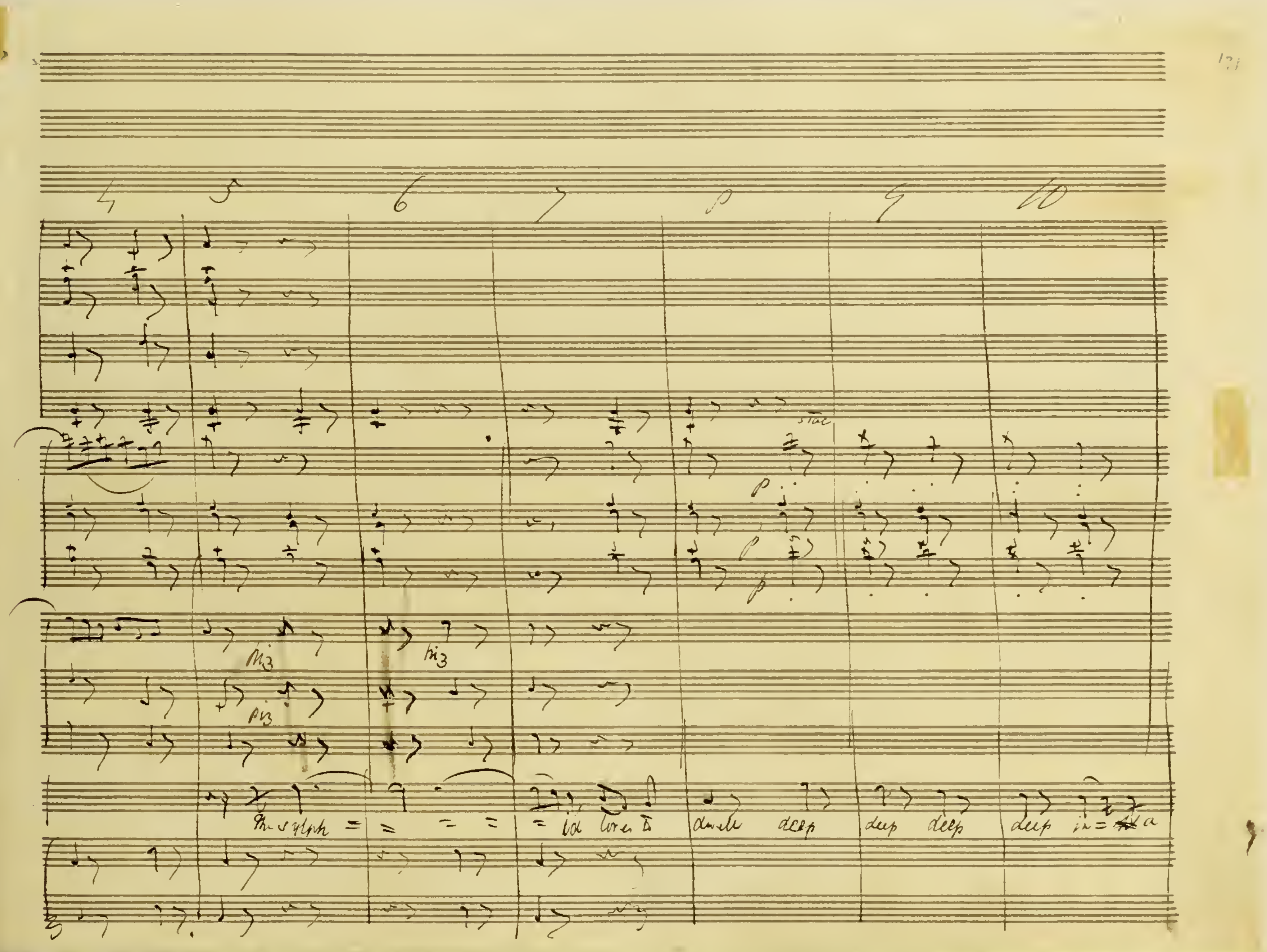

Moderato
pizz
marcato

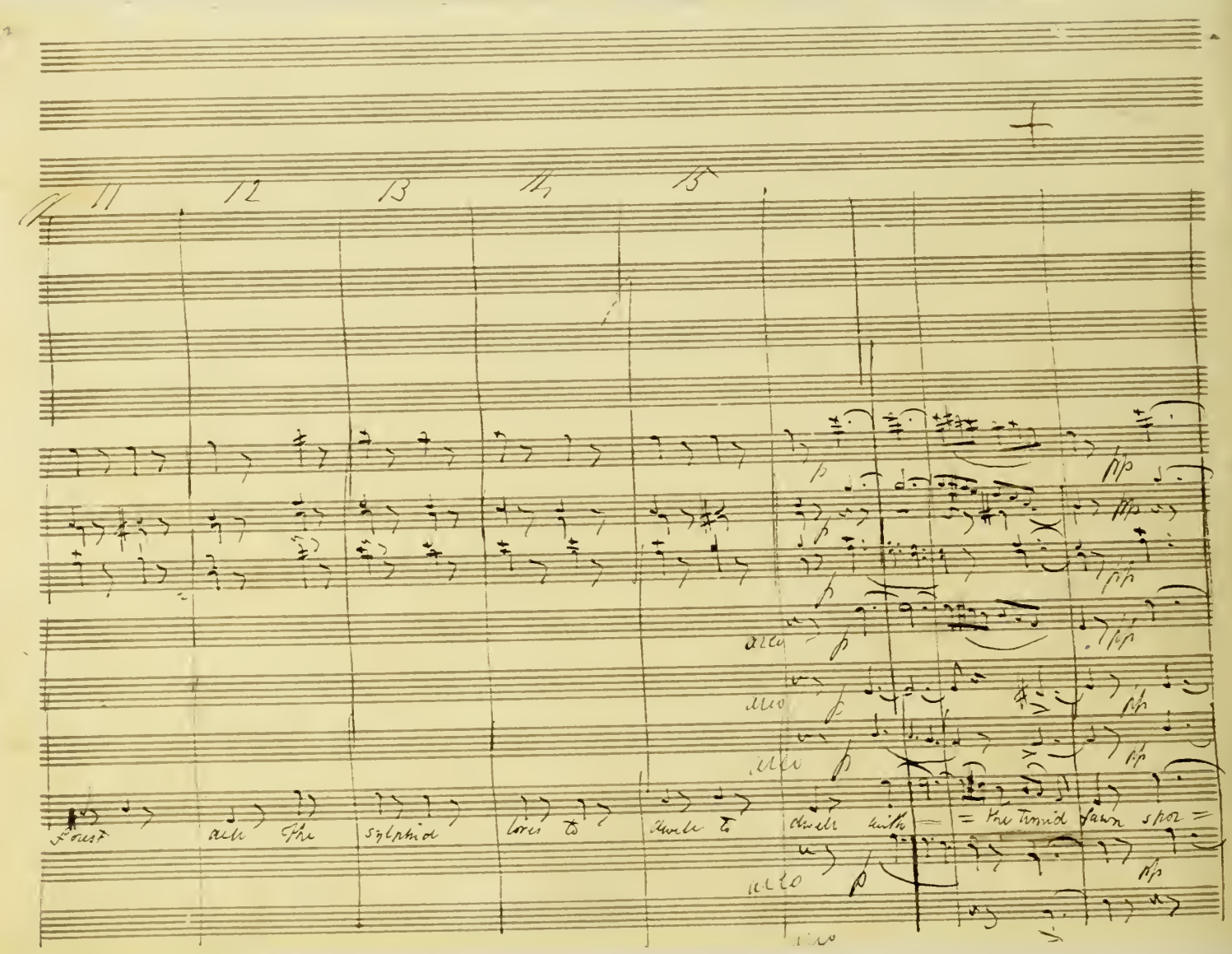

Change to A
p e sostin
arco
Donald
what voice did
hear
Is. speaks
again
arco
pizz.
Andante
arco
pizz.

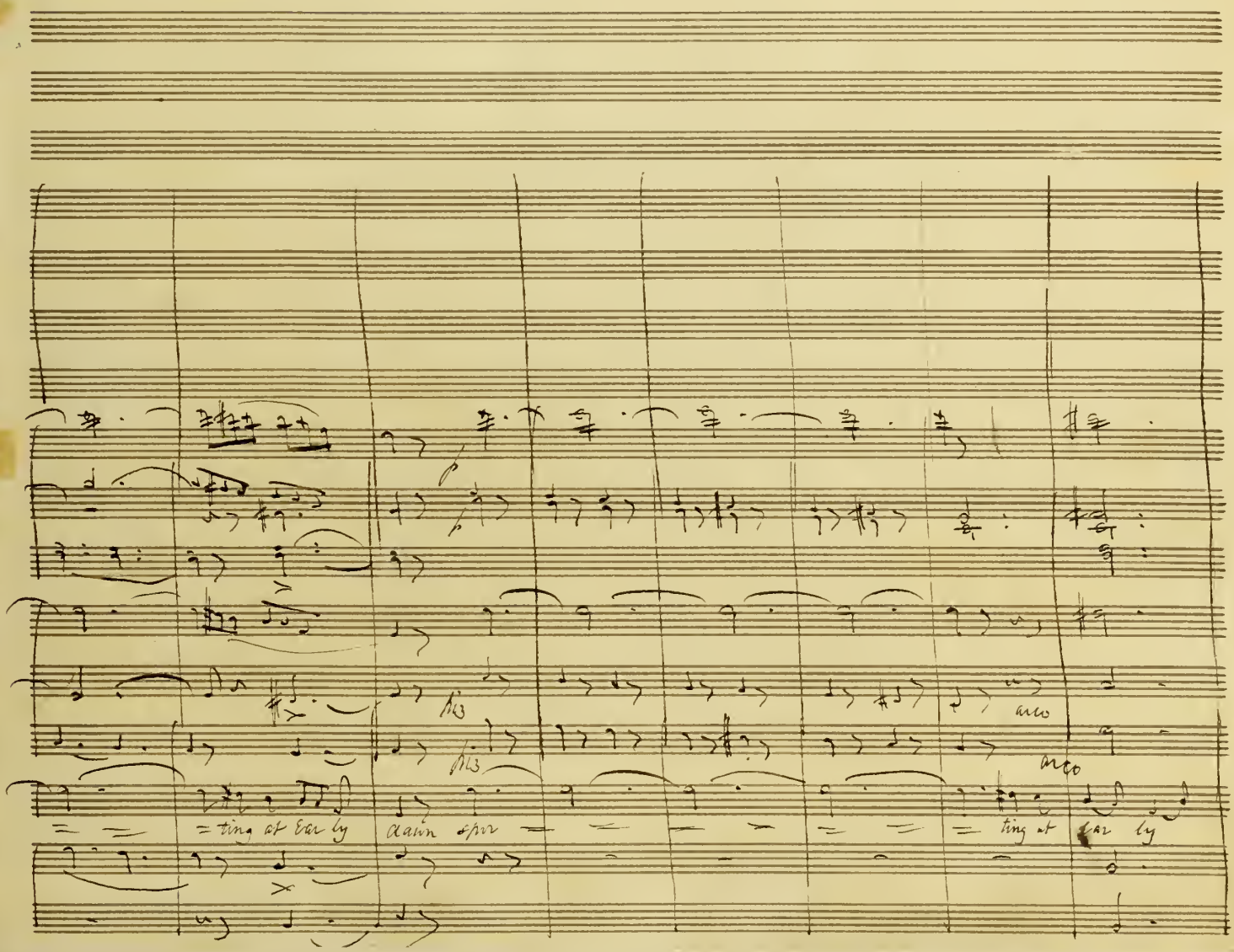

Queen
Allegretto con brio
in A
Corni
Oboe
Soul
Queen of Harold's heart
sing while
what
and
Queen
Harold
16
Bass
arco

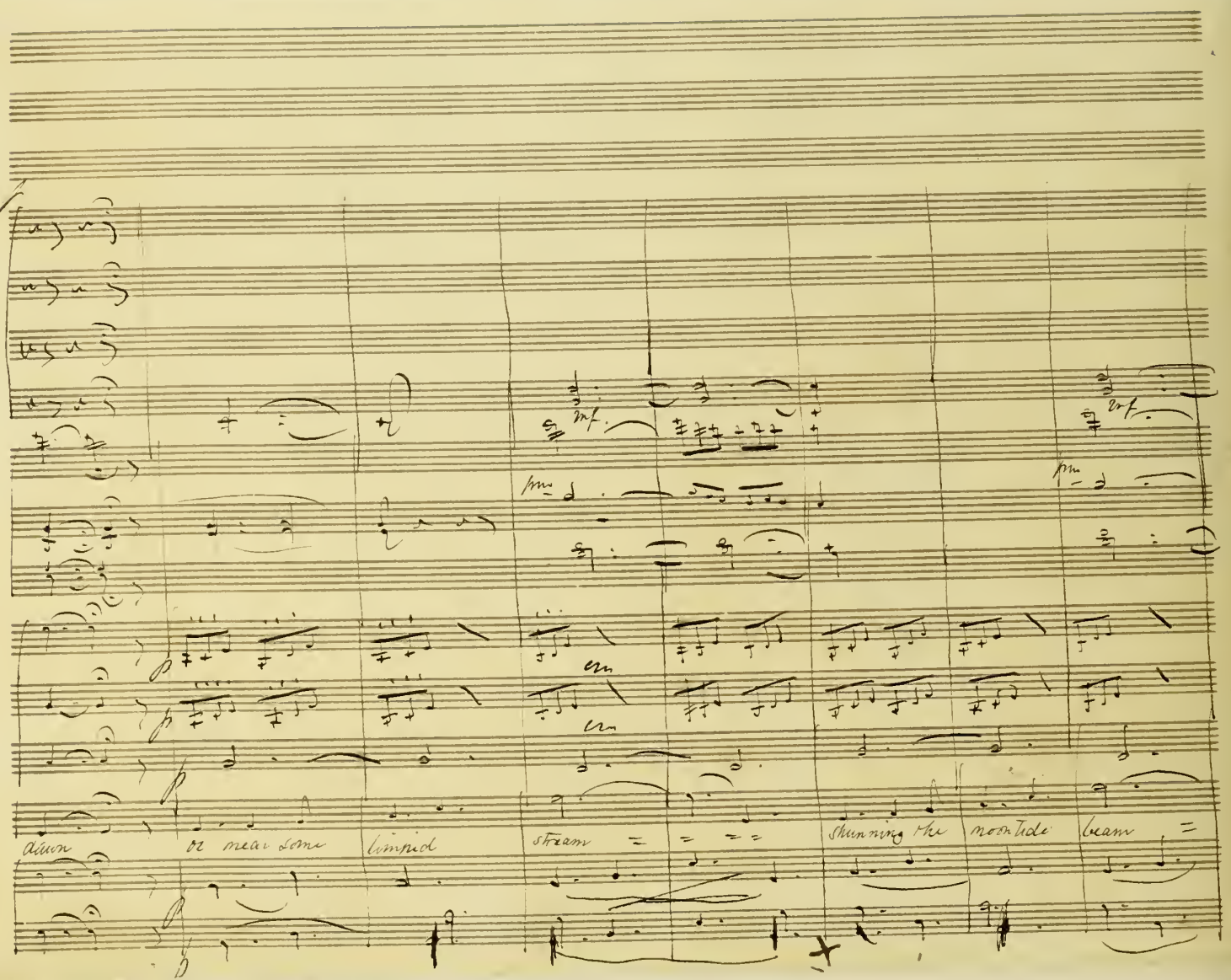

1
2
3
Timp
Trombone 1 2 3
Trombe in D
corni in D
Fl
Clar
Fag
Violoncelli
Bassi
hig
arco
dcll
Deep
molto forte

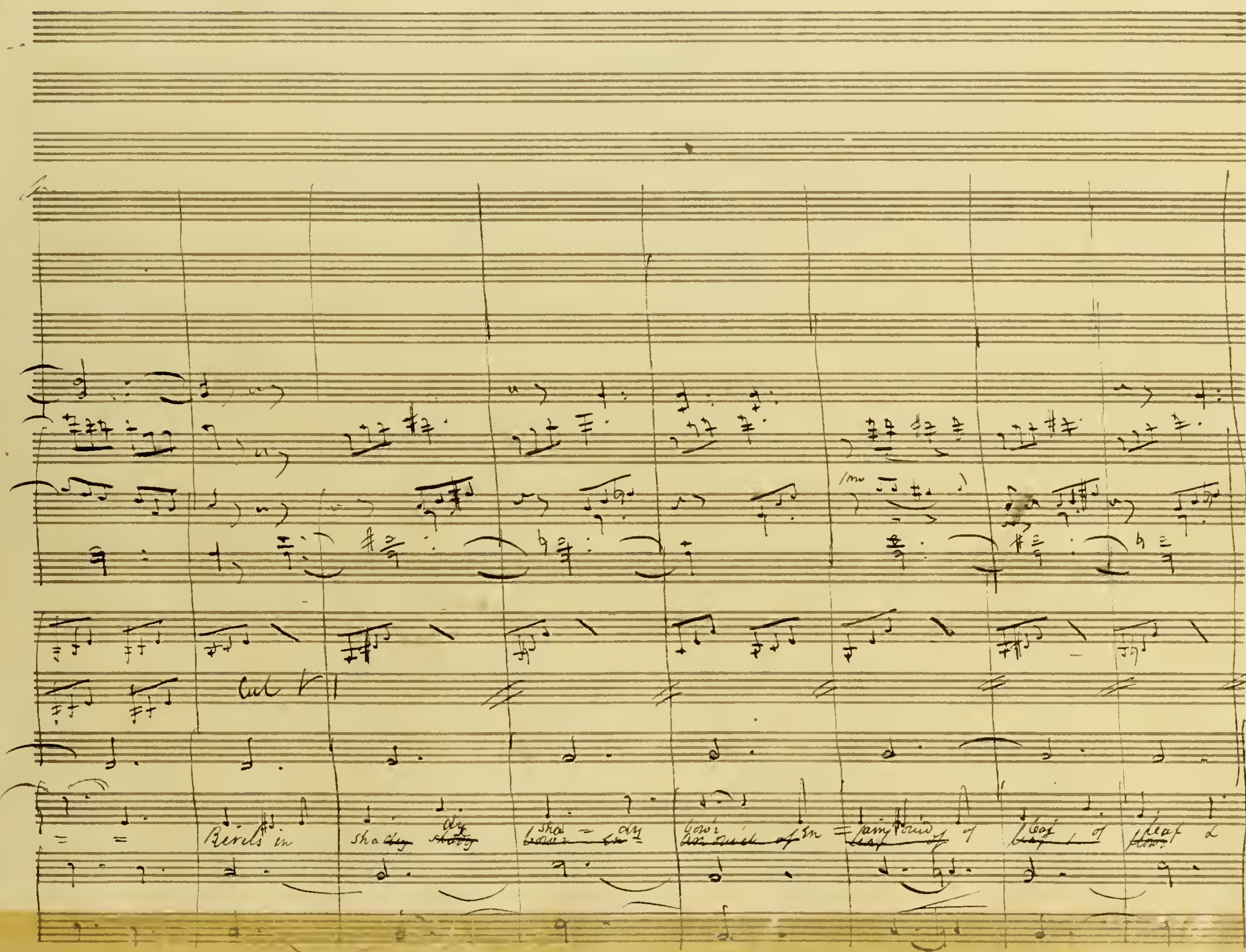


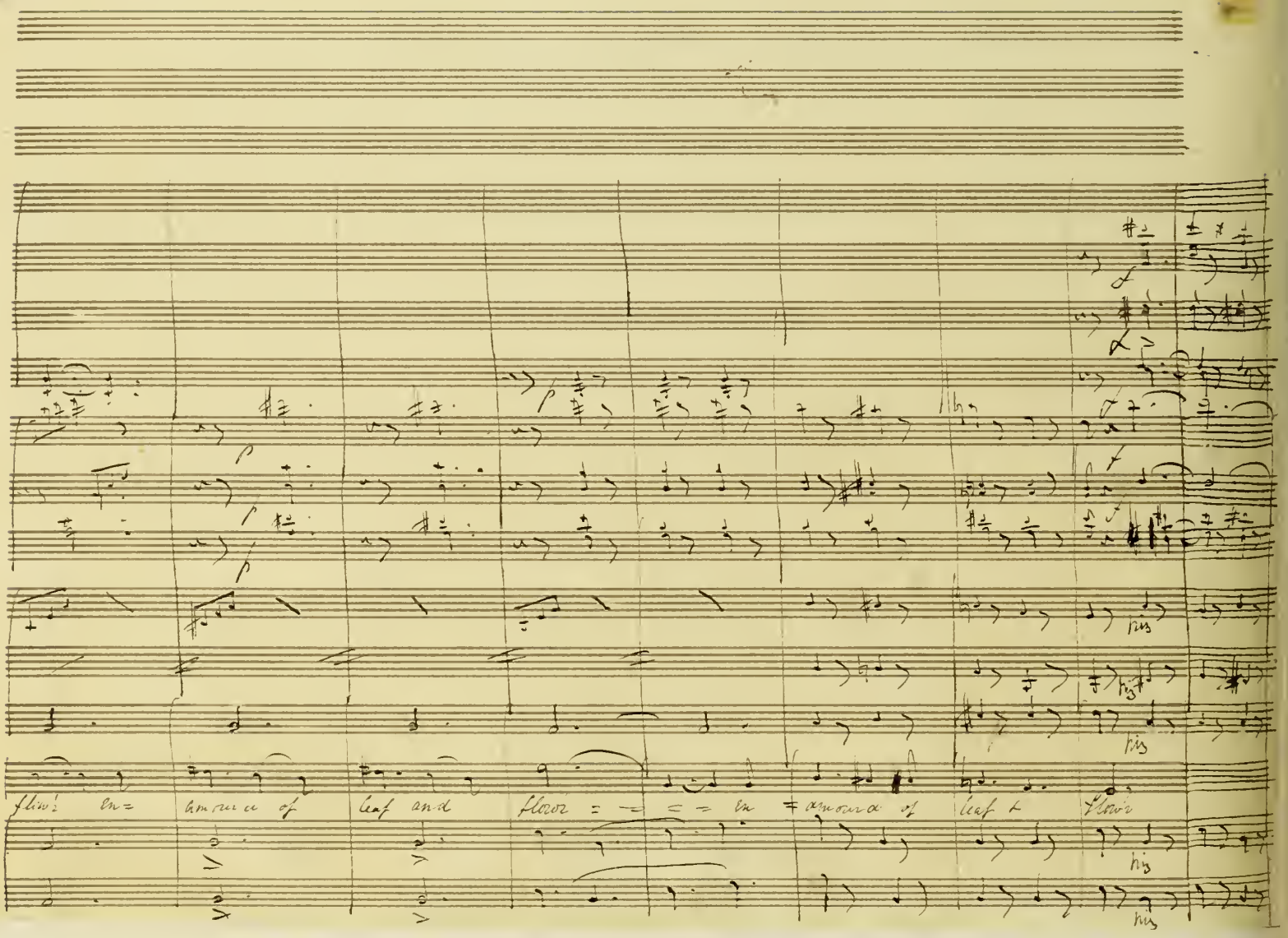

4
5
6
7
8
9
10
dwell deep deep deep deep

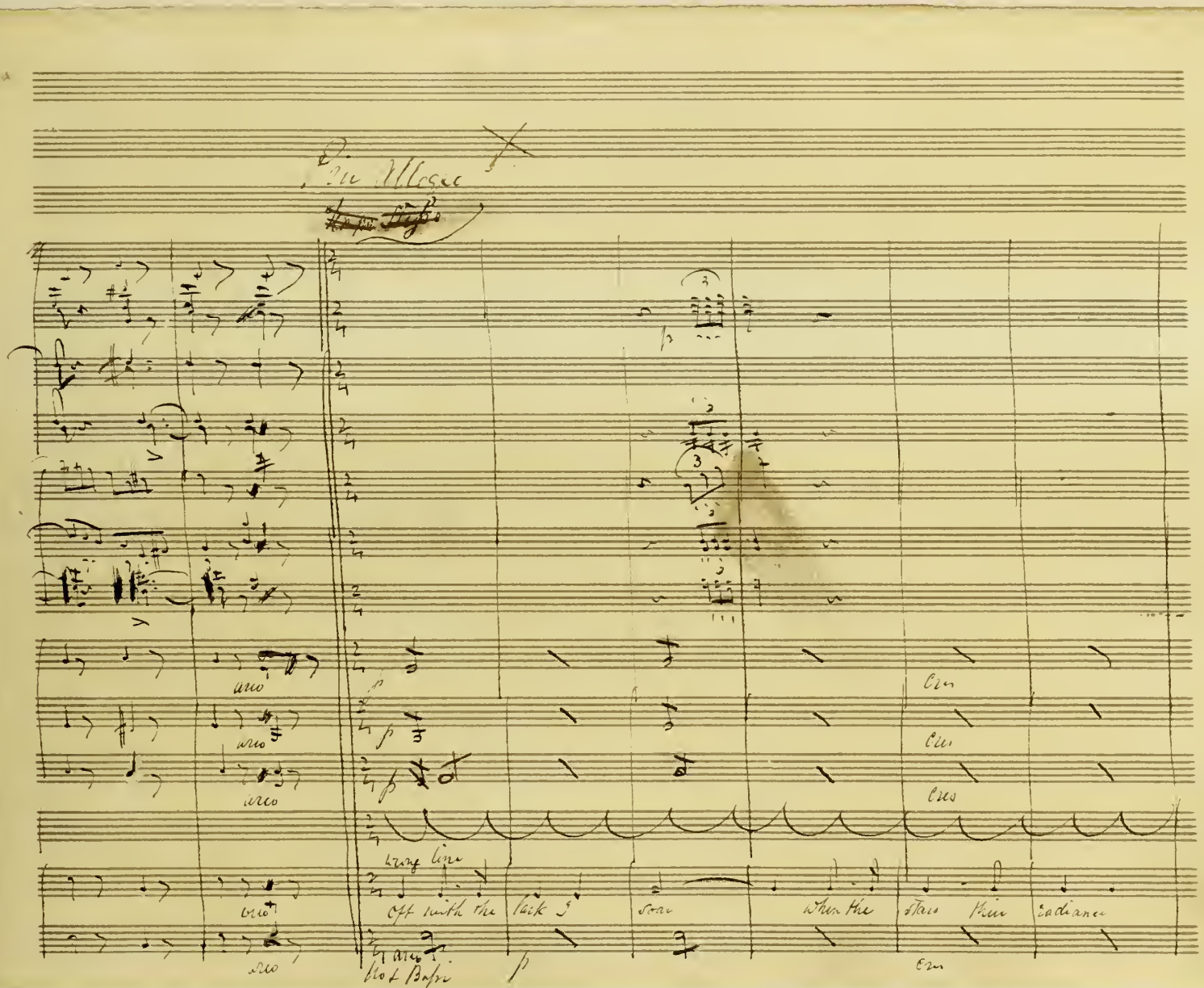

11
12
13
14
15
Forest
with
the
sylphid
loves
to
dwell
with
the timid fawn
spor

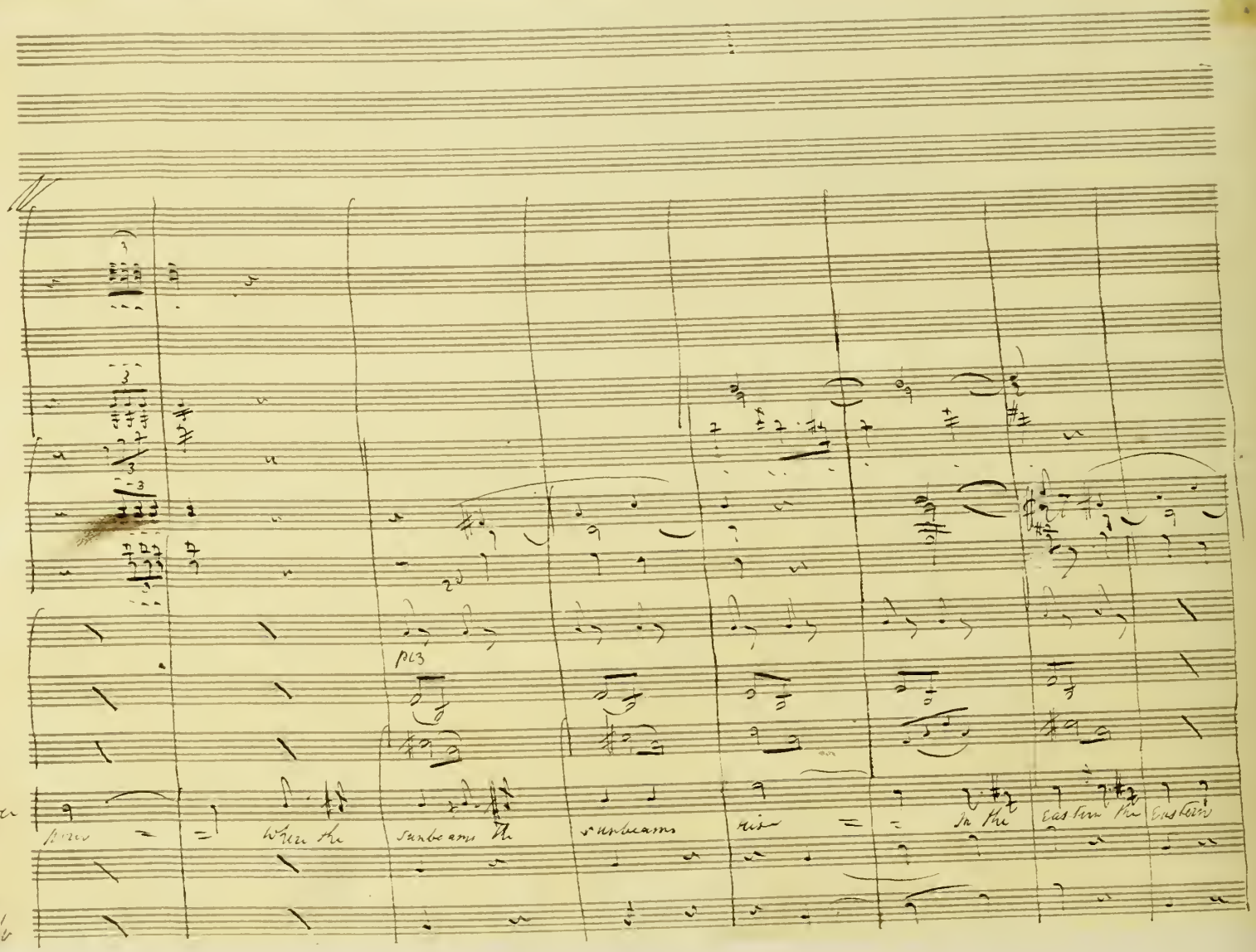

arco
arco
=ting at Ear ly
again spic
=ting at Ear ly

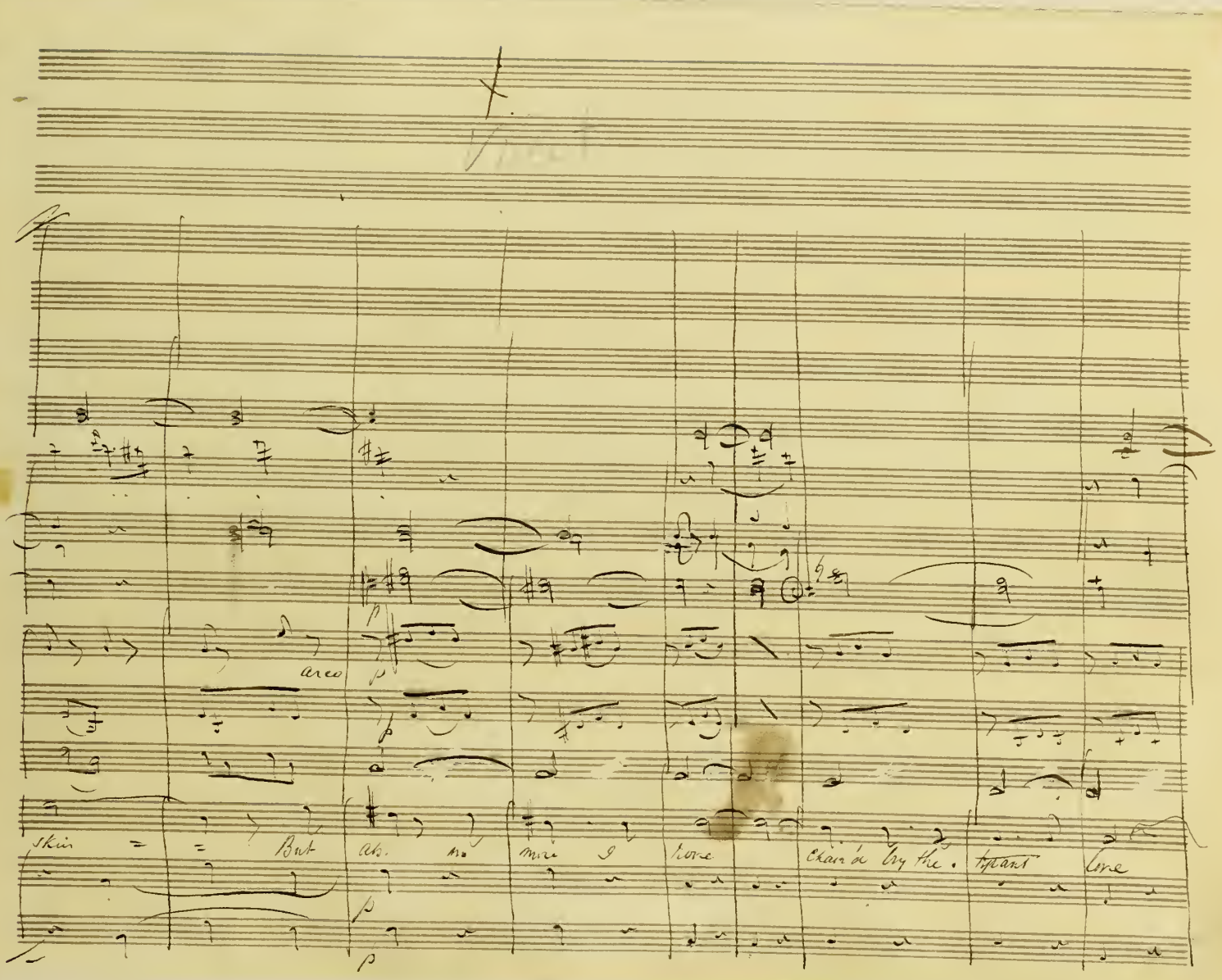

Adieu
or near some
limpid
stream
shunning the
moontide
beam

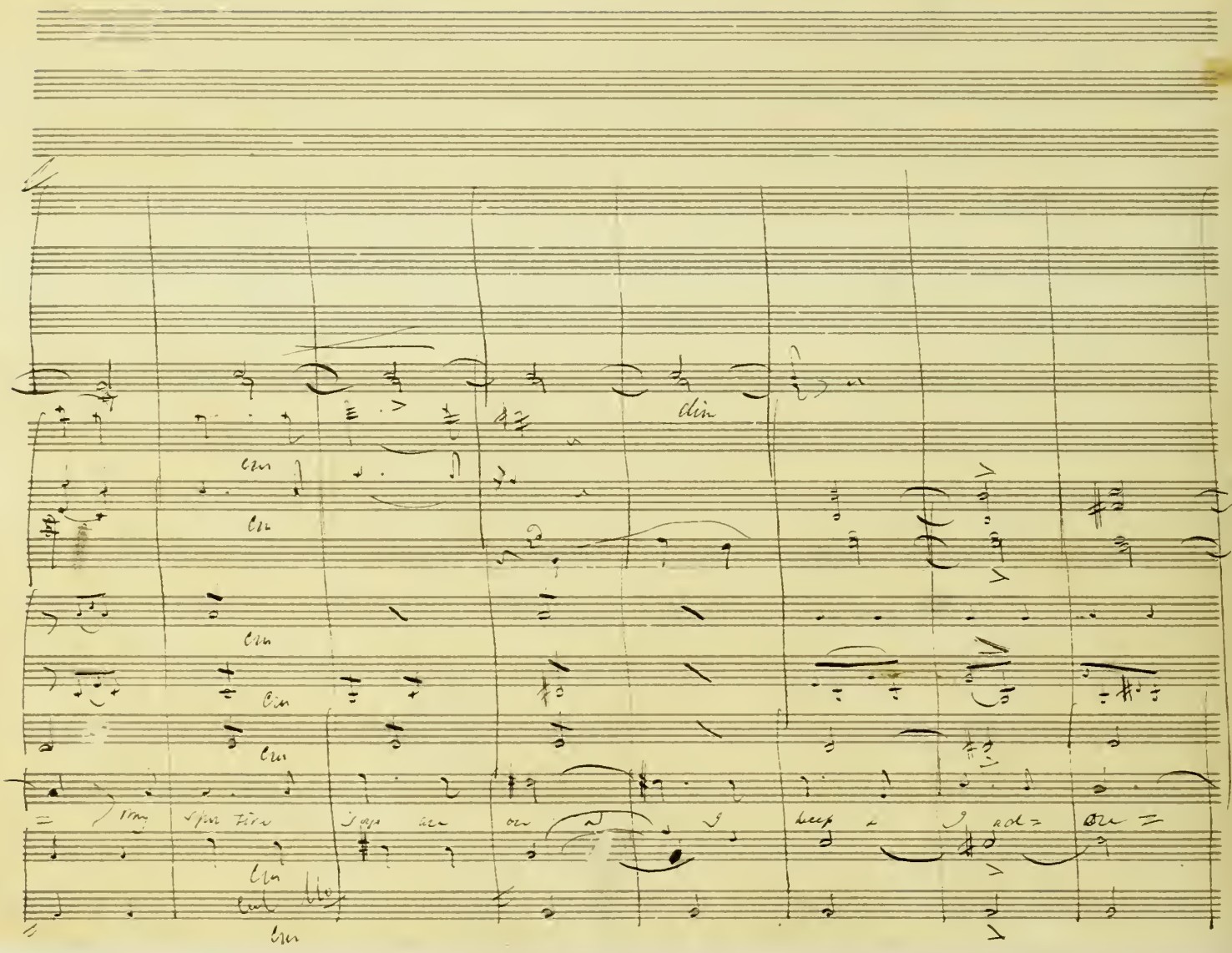

Birds in
of

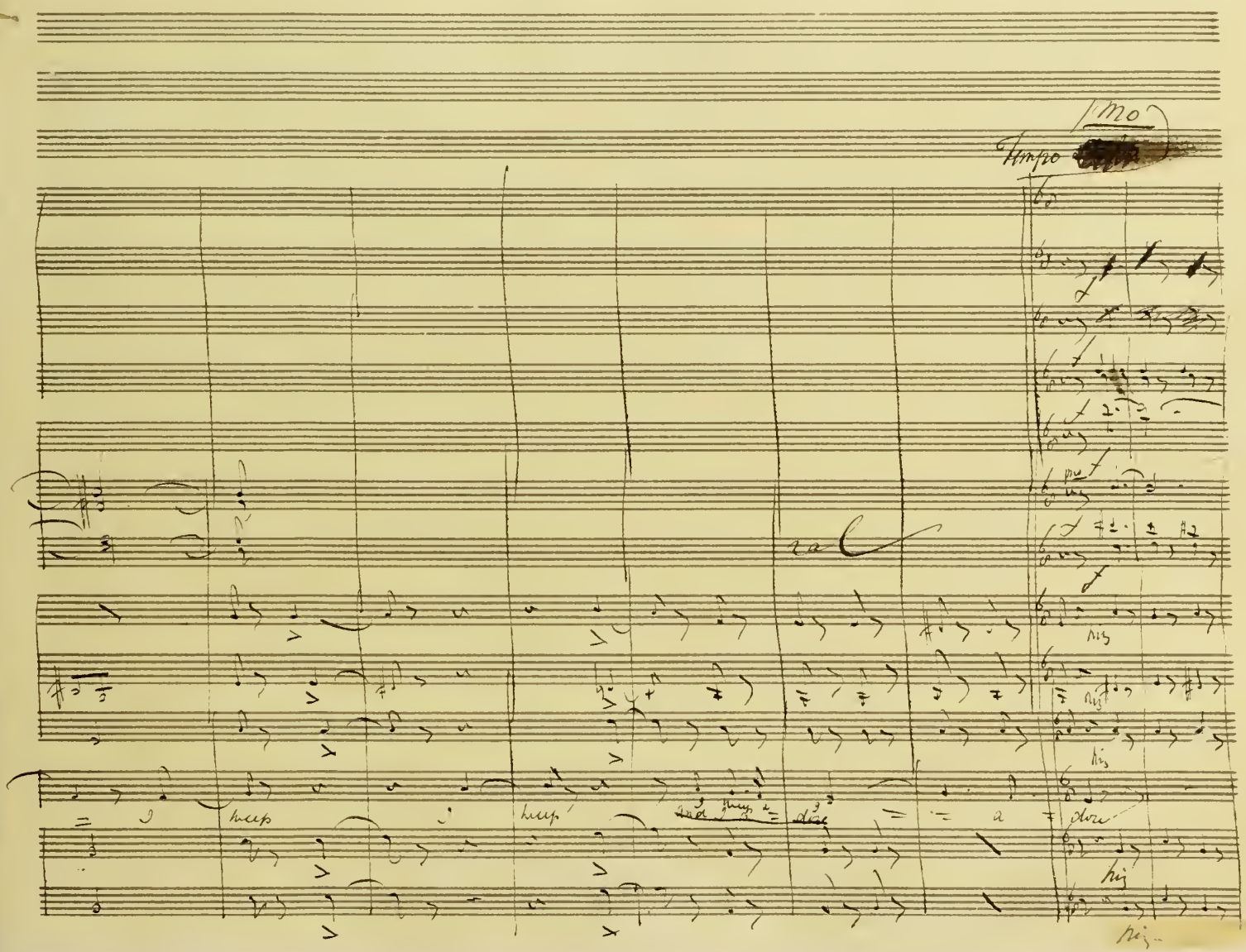

flow'r in = amour de leaf and flow'r = = = = in = amour de leaf + flow'r
his
his
his
his

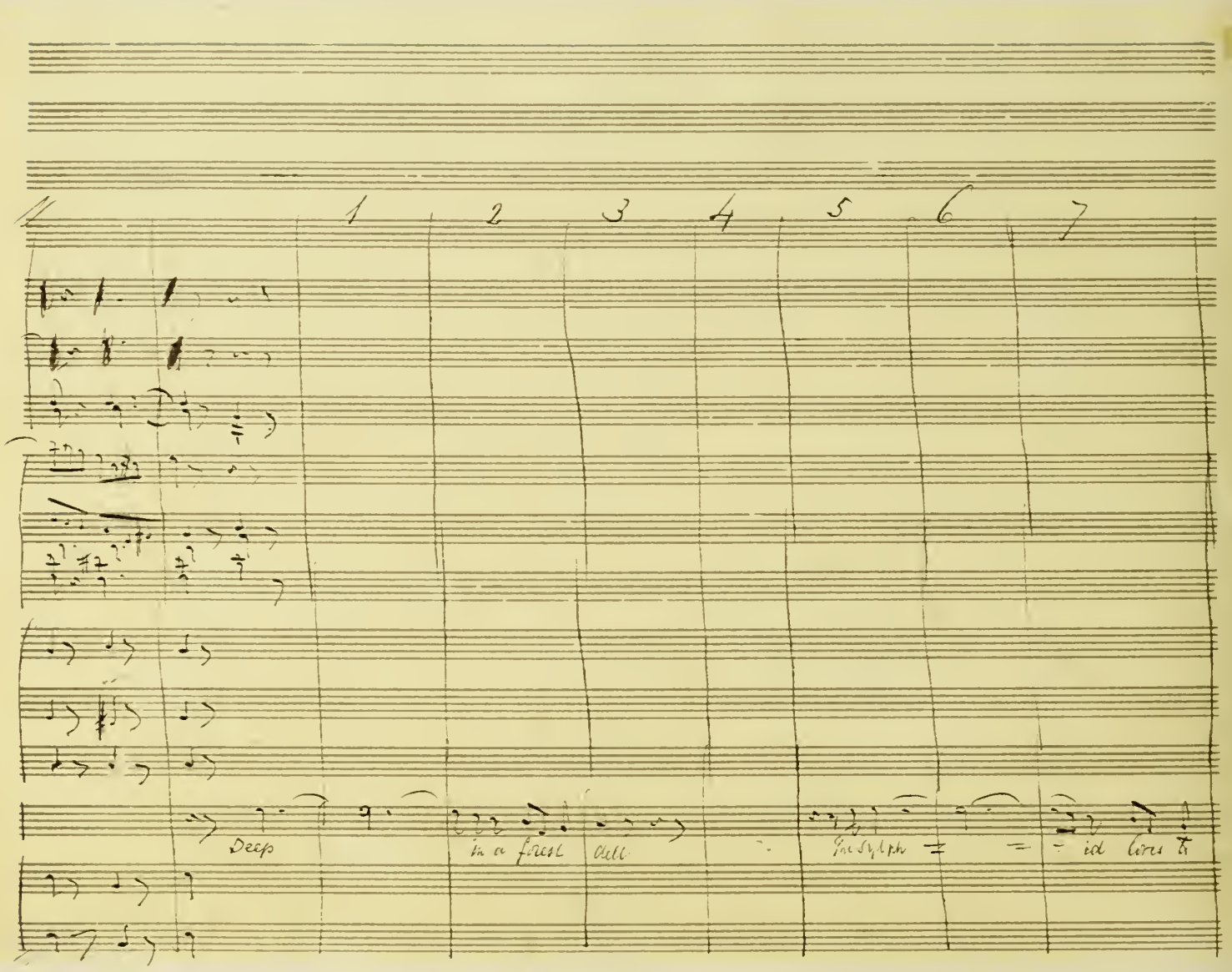

Ein Wesen
arco
arco
arco
arco
Long line
Off with the thick S
Soar
When the
Stars
Their
Radiance
Clar
Clar
Clar
Clar
Vlc & Bass

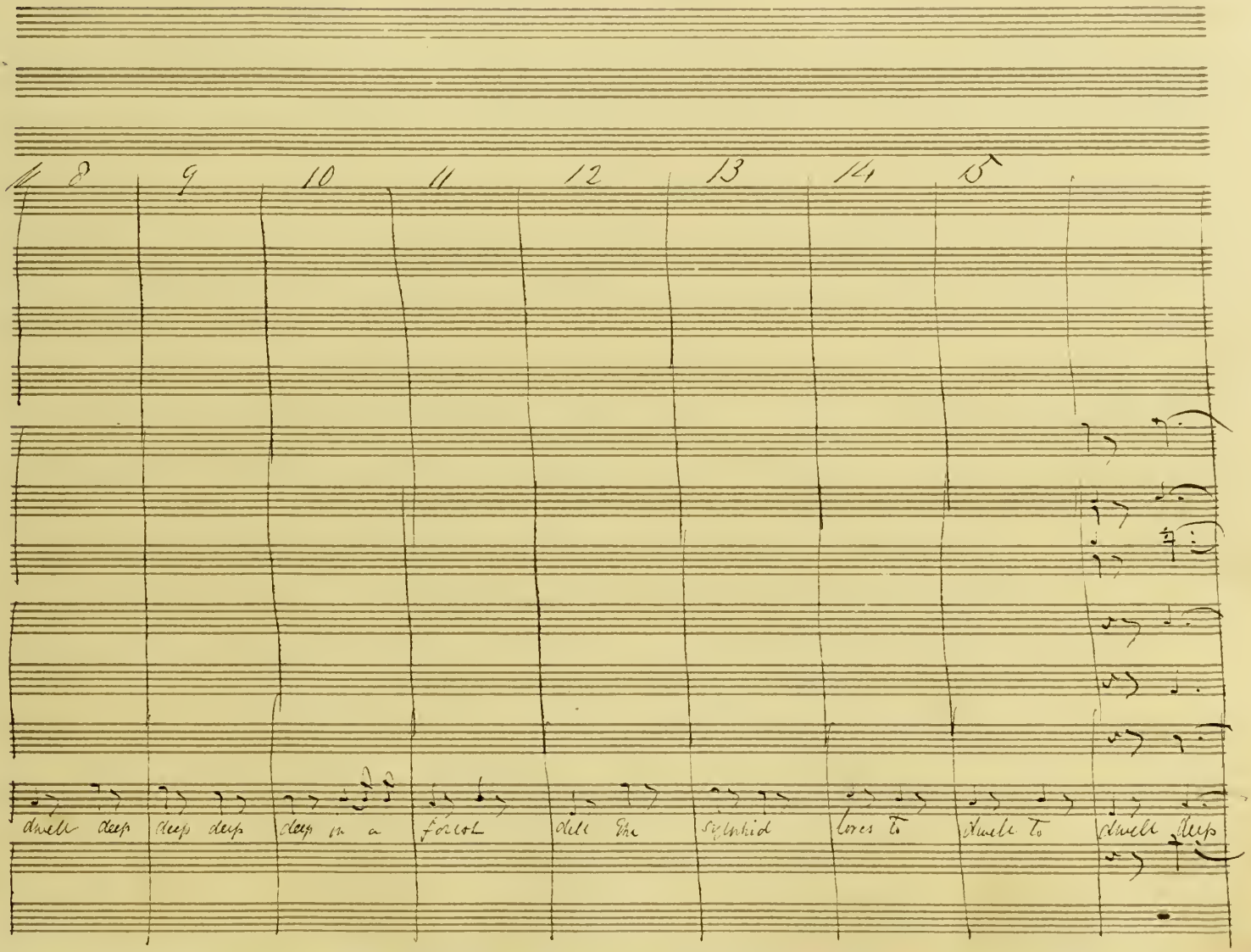

When the
sunbeams
sunbeams
rise
In the
Eastern
Eastern

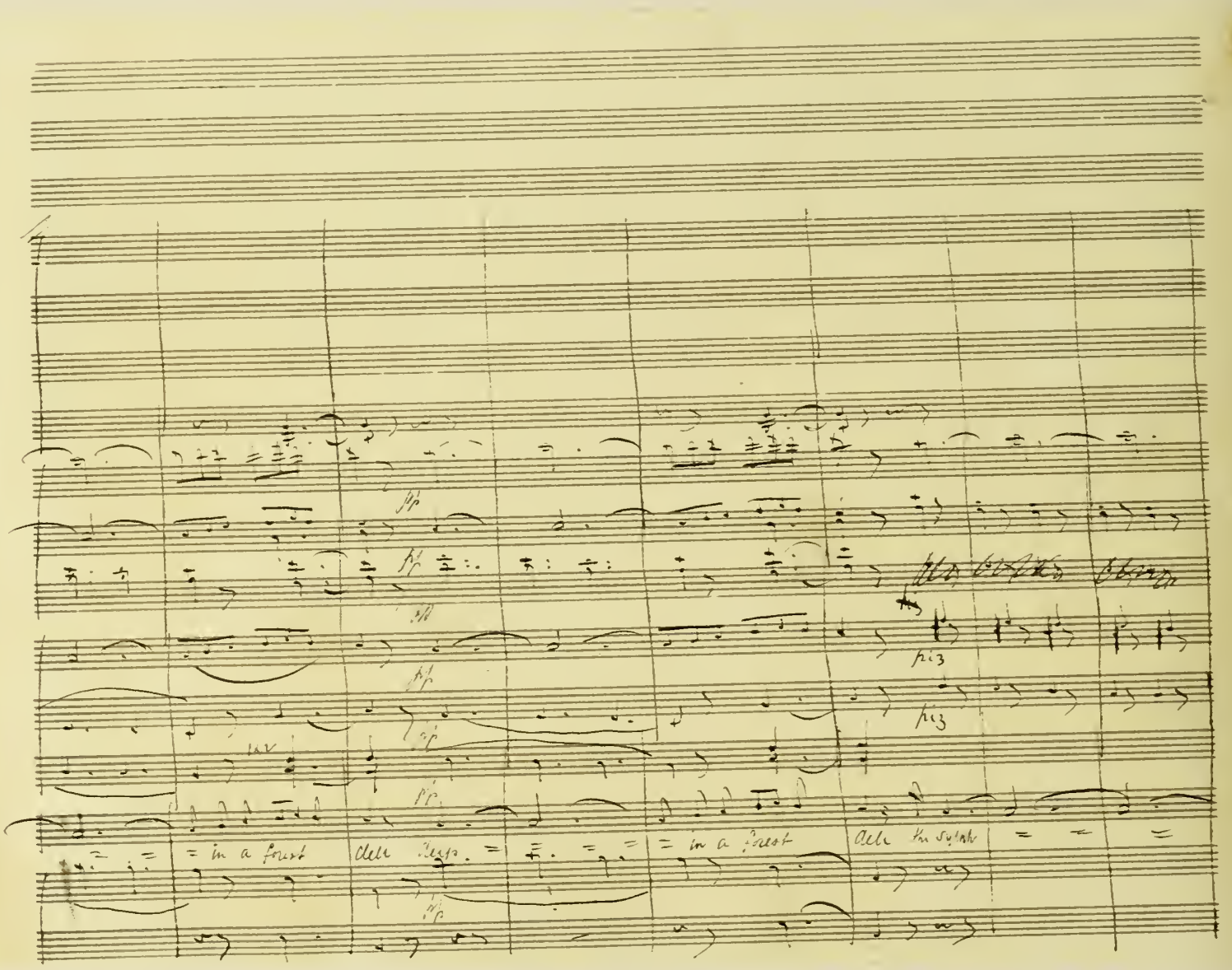

arco
Skin = = But abs. no more I love Chain'd by the tyrant Love

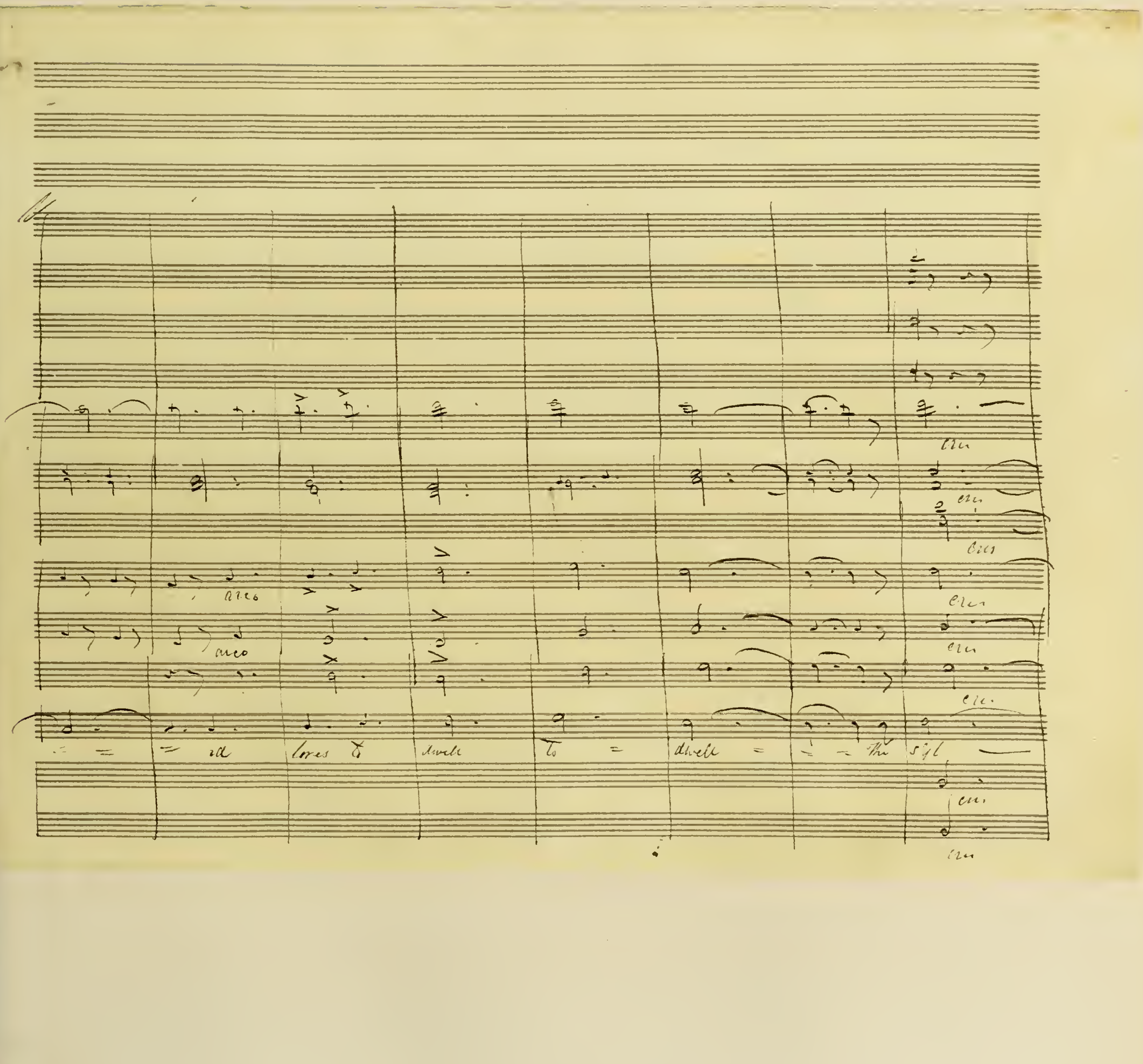


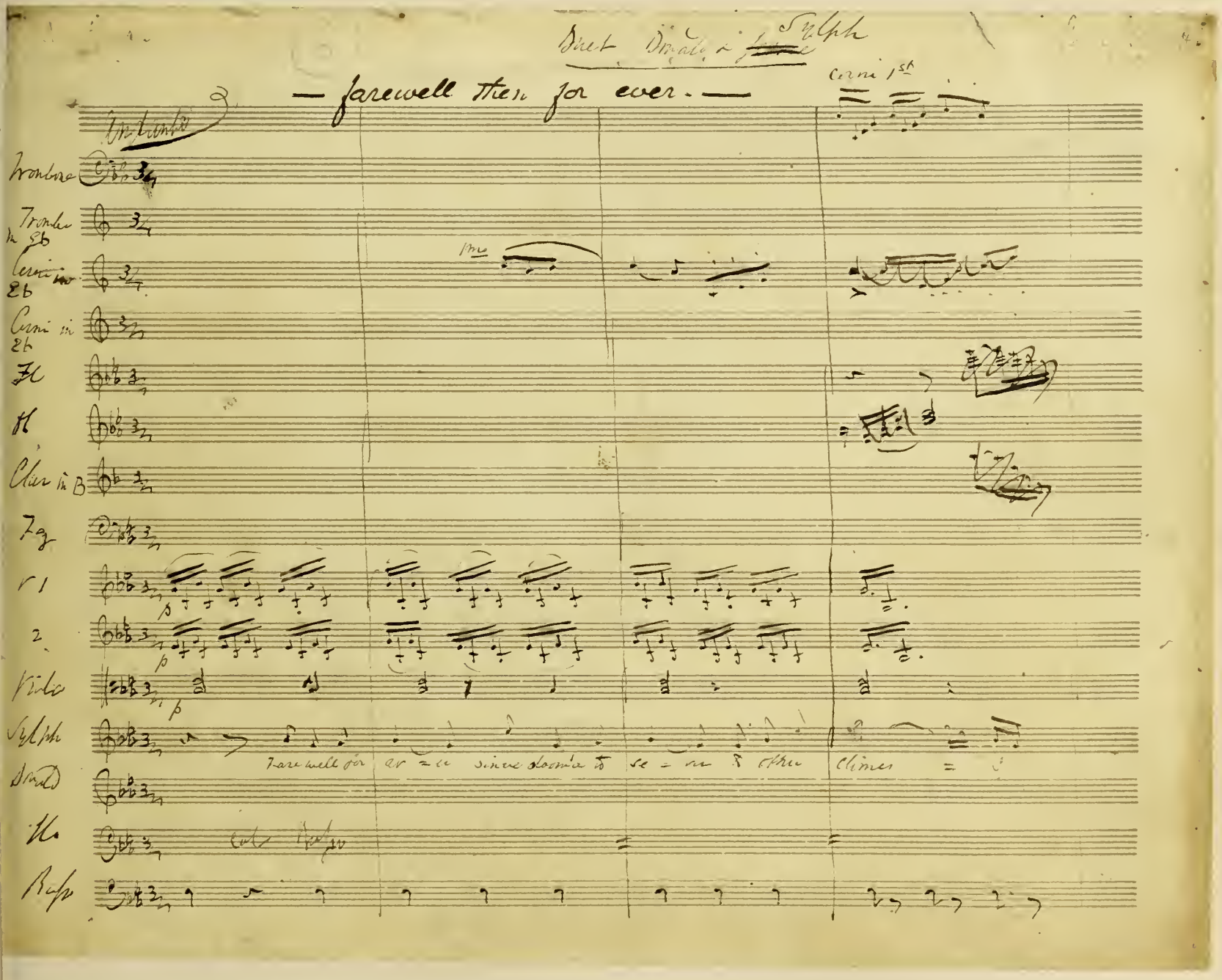

1mo
Tempo

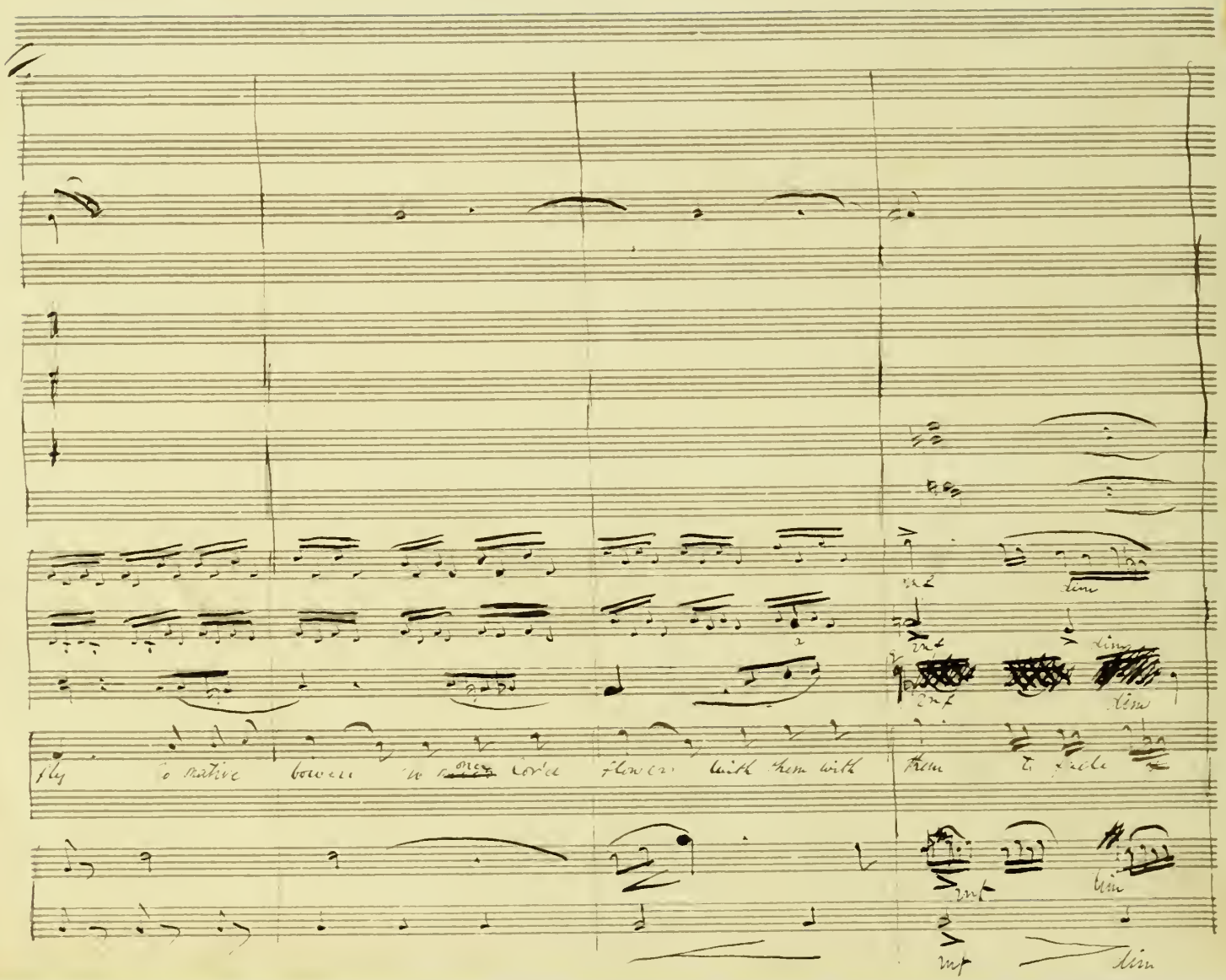

1
2
3
4
5
6
7
Deep
In a forest dell
The Sylph
id lures it

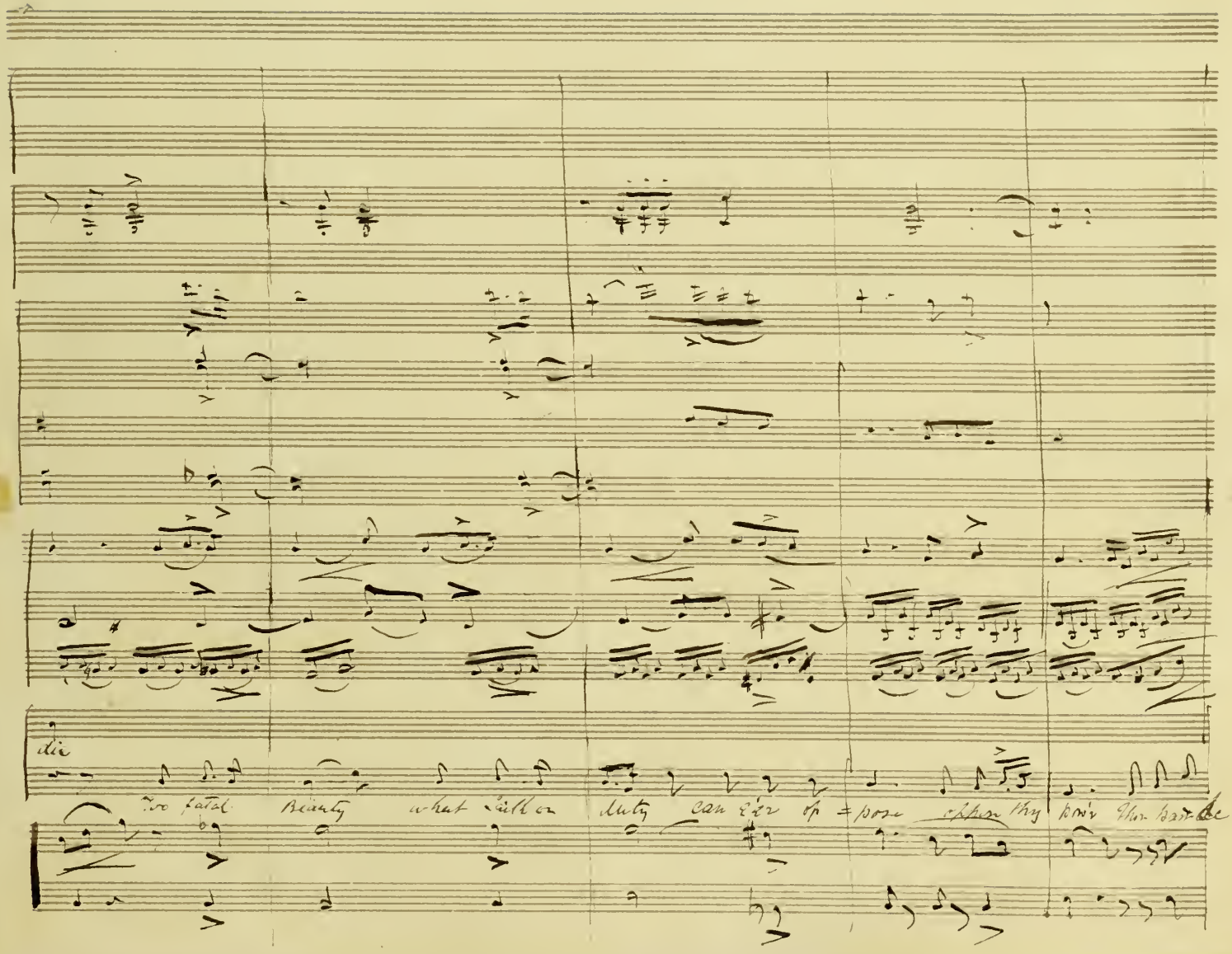

8
9
10
11
12
13
14
15
dwell deep
deep deep
deep in a
forest
dell the
sylphid
loves to
steals to
dwell deep

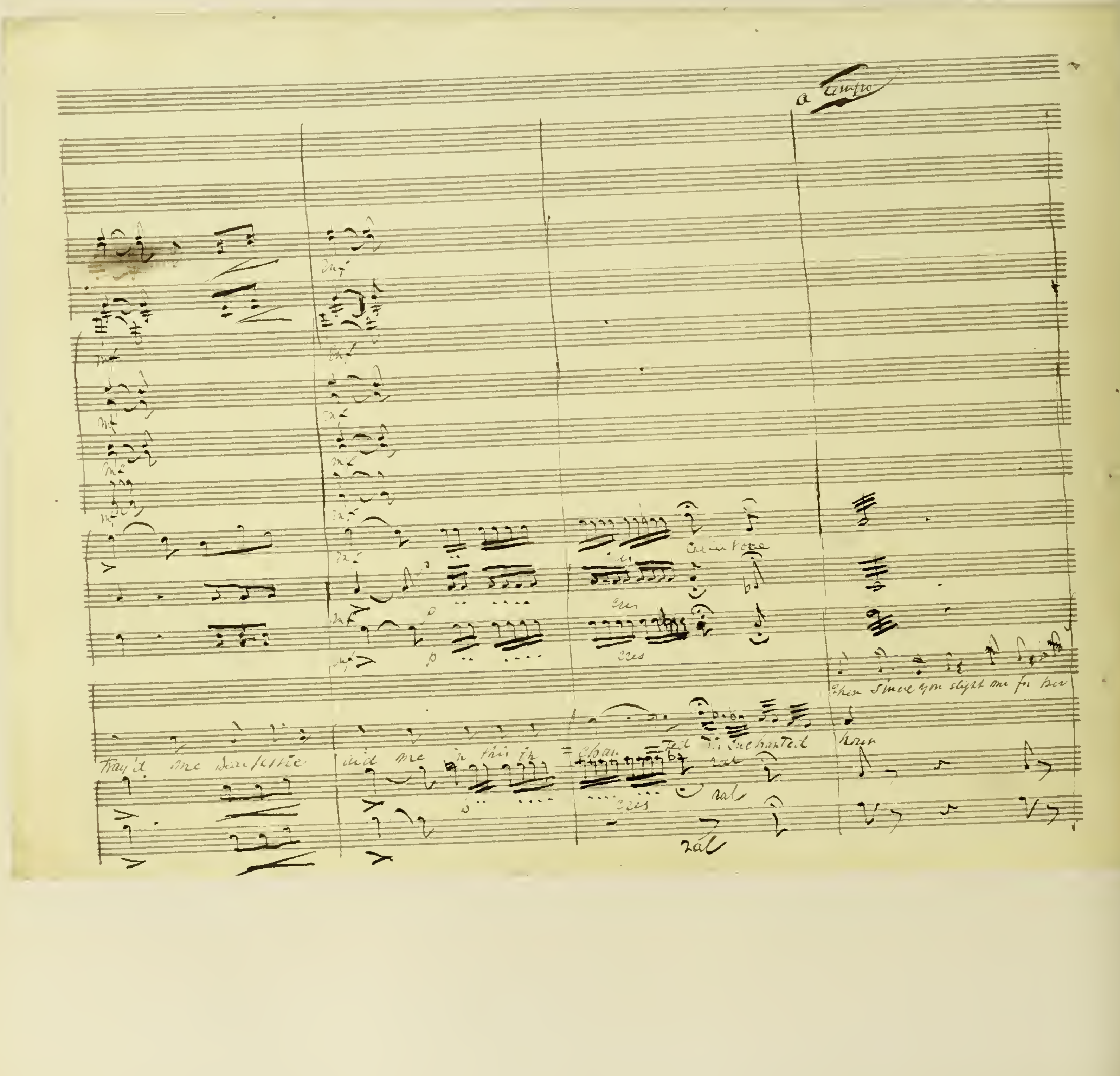

= in a forest
Cello Bass. = = = in a forest
Cello tre sylabe


arco
arco
all
loves
dwell
To
dwell


Duet Sylph
— farewell then for ever. —
Cornet 1st
Trombone
Trombe in Eb
Cornets in Eb
Cornets in Eb
Fl.
Ob.
Clar. in B
Fag.
V 1
2.
Viola
Sylph
Sylph
Ob.
Bass
Farewell for ever — since thou to me — no other Climes


fly o native bowers to ~~once~~ cold flowers with them with them to fade
mf
dim
mf
dim
mf
dim
mf
dim


dir
Too fatal Beauty what fatal on duty can ever op ≠ pose when thy


a tempo
colla voce
cres
cres
Then since you slight me for her
rall

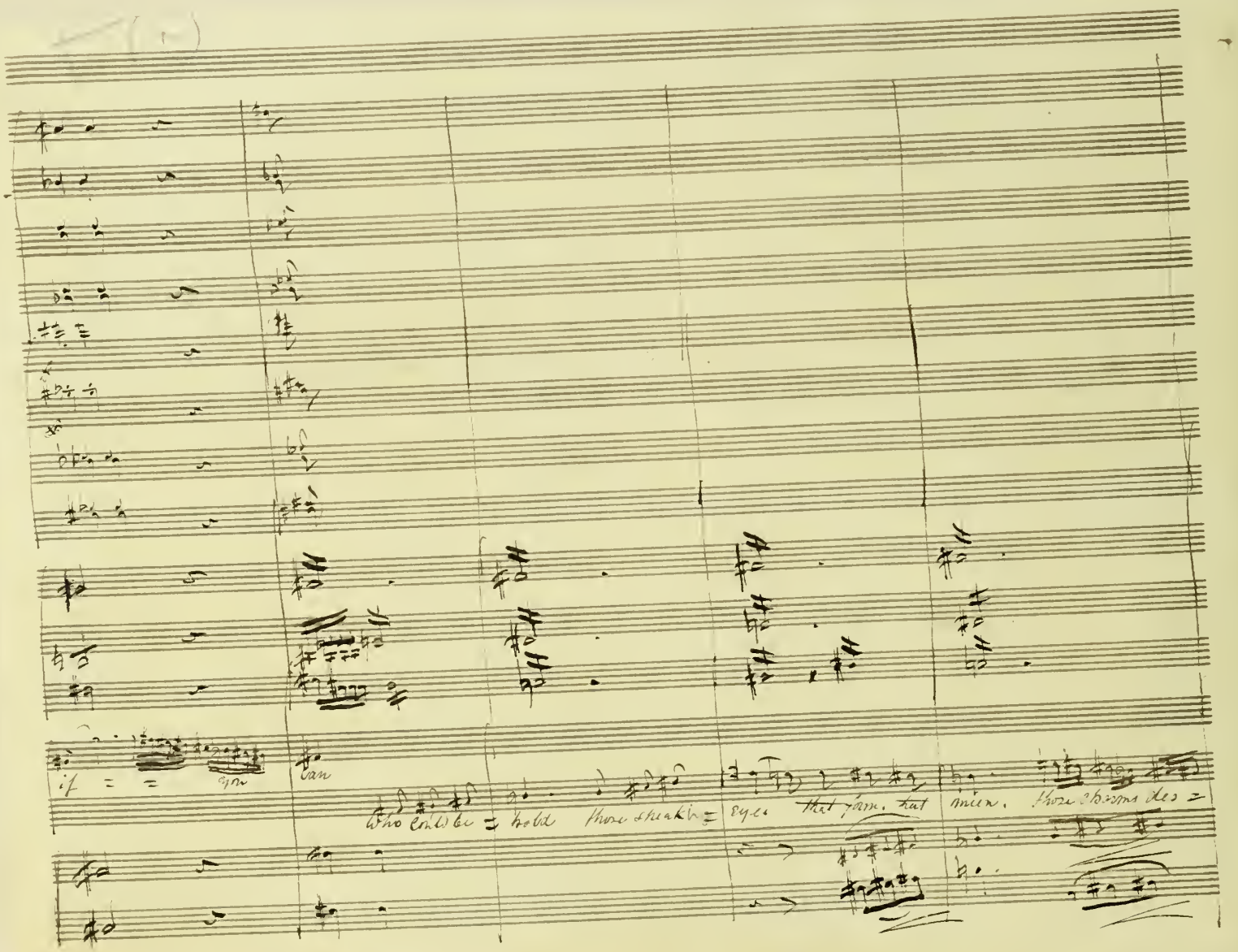
sake

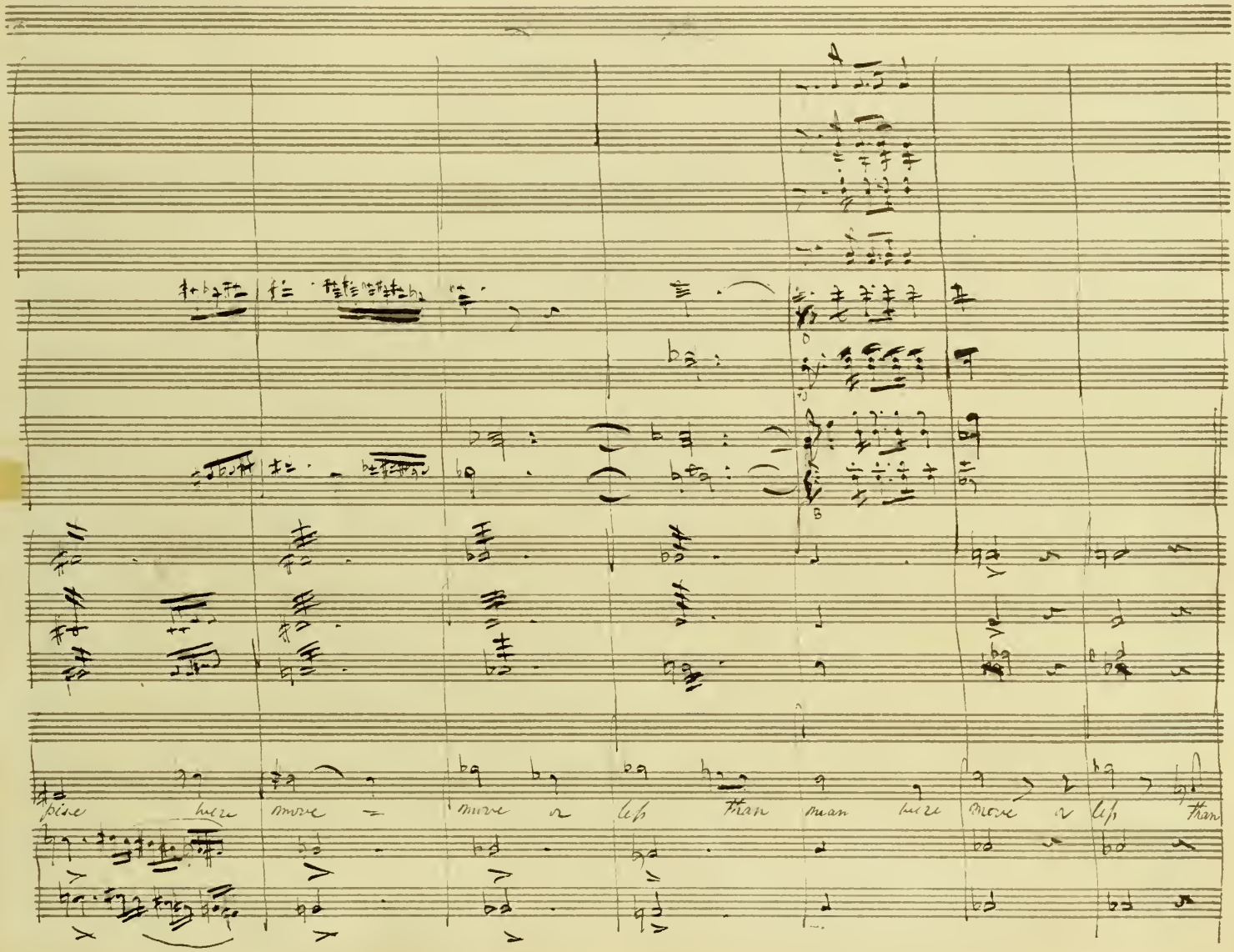
take

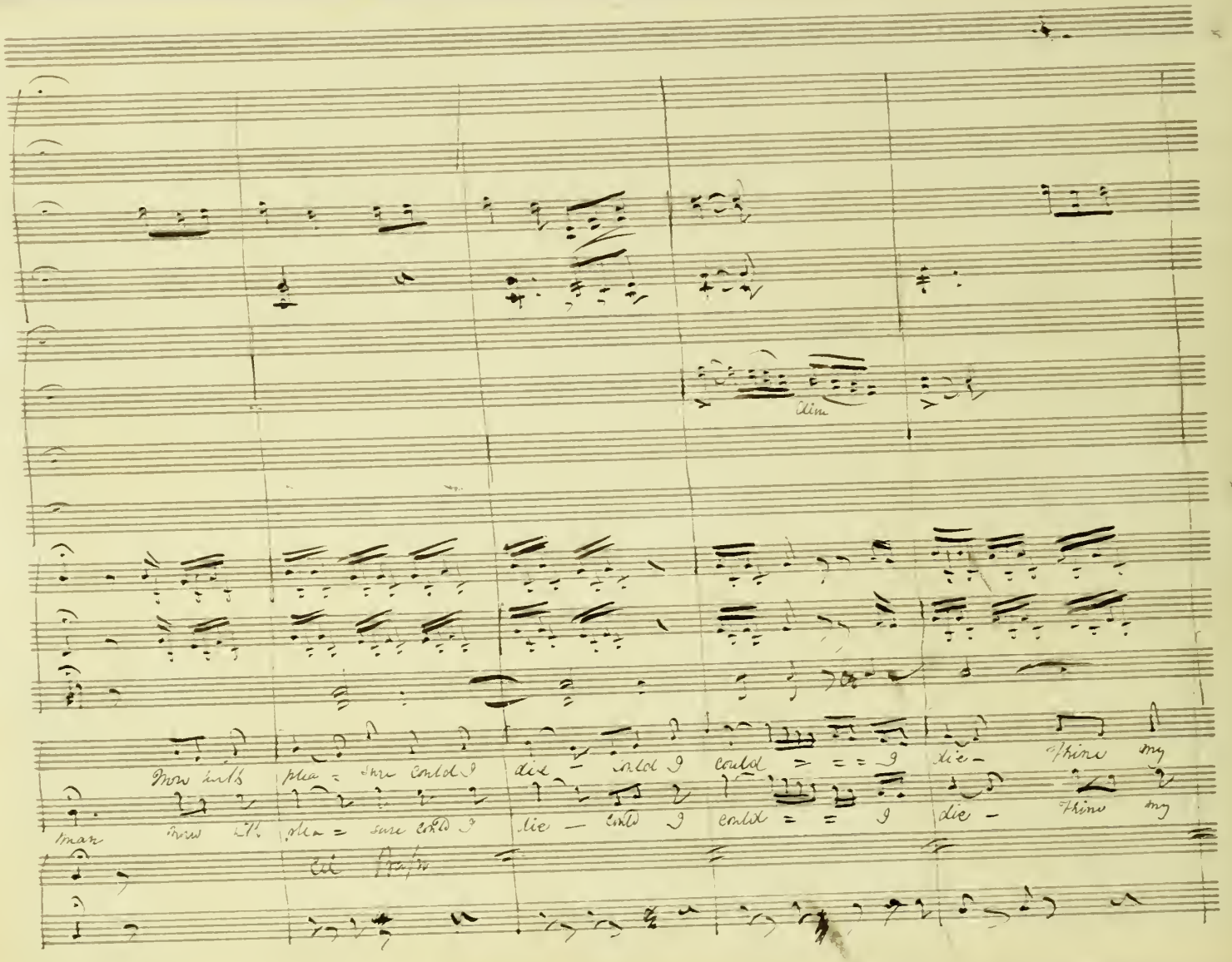
sist bei

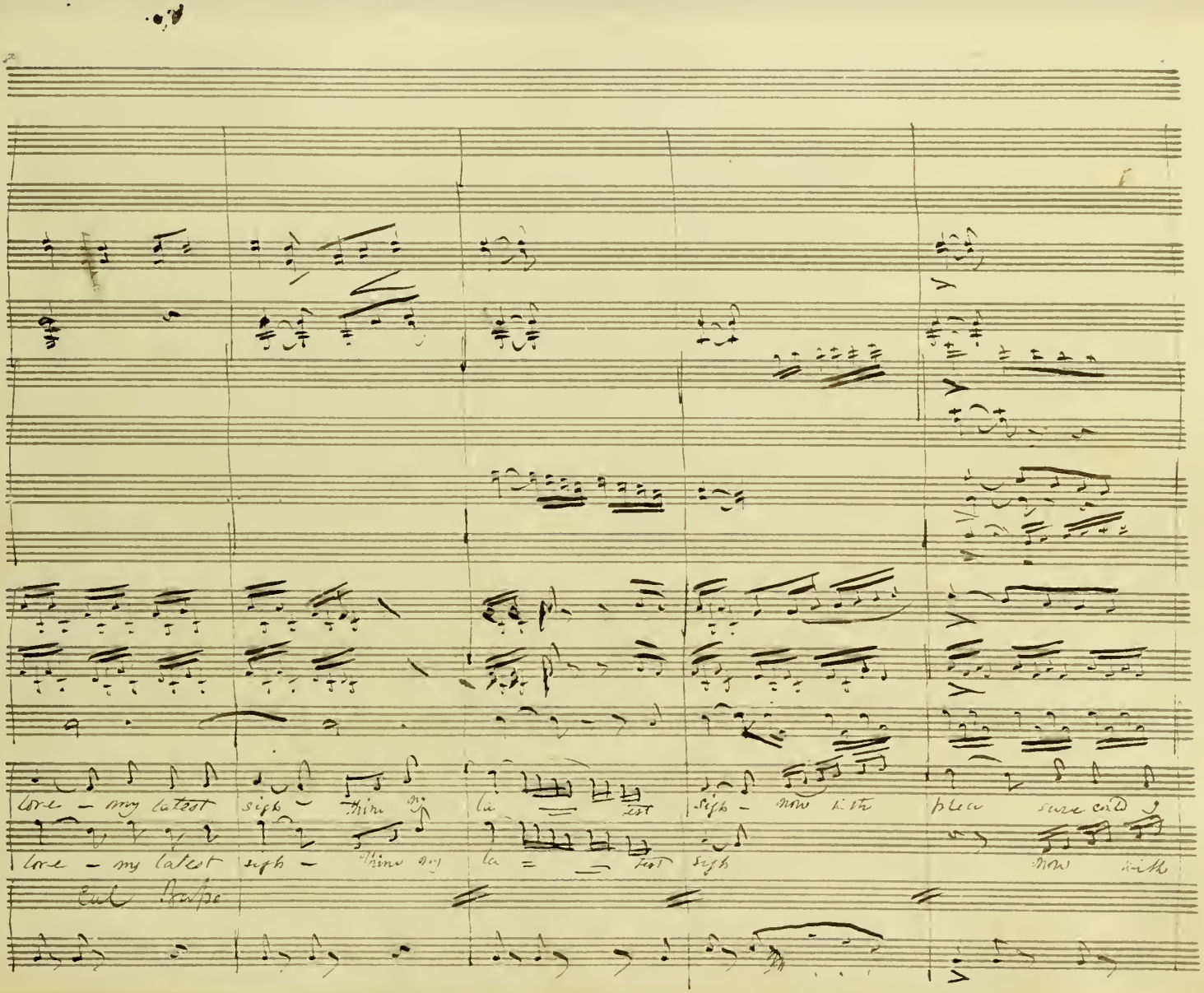
sist bei

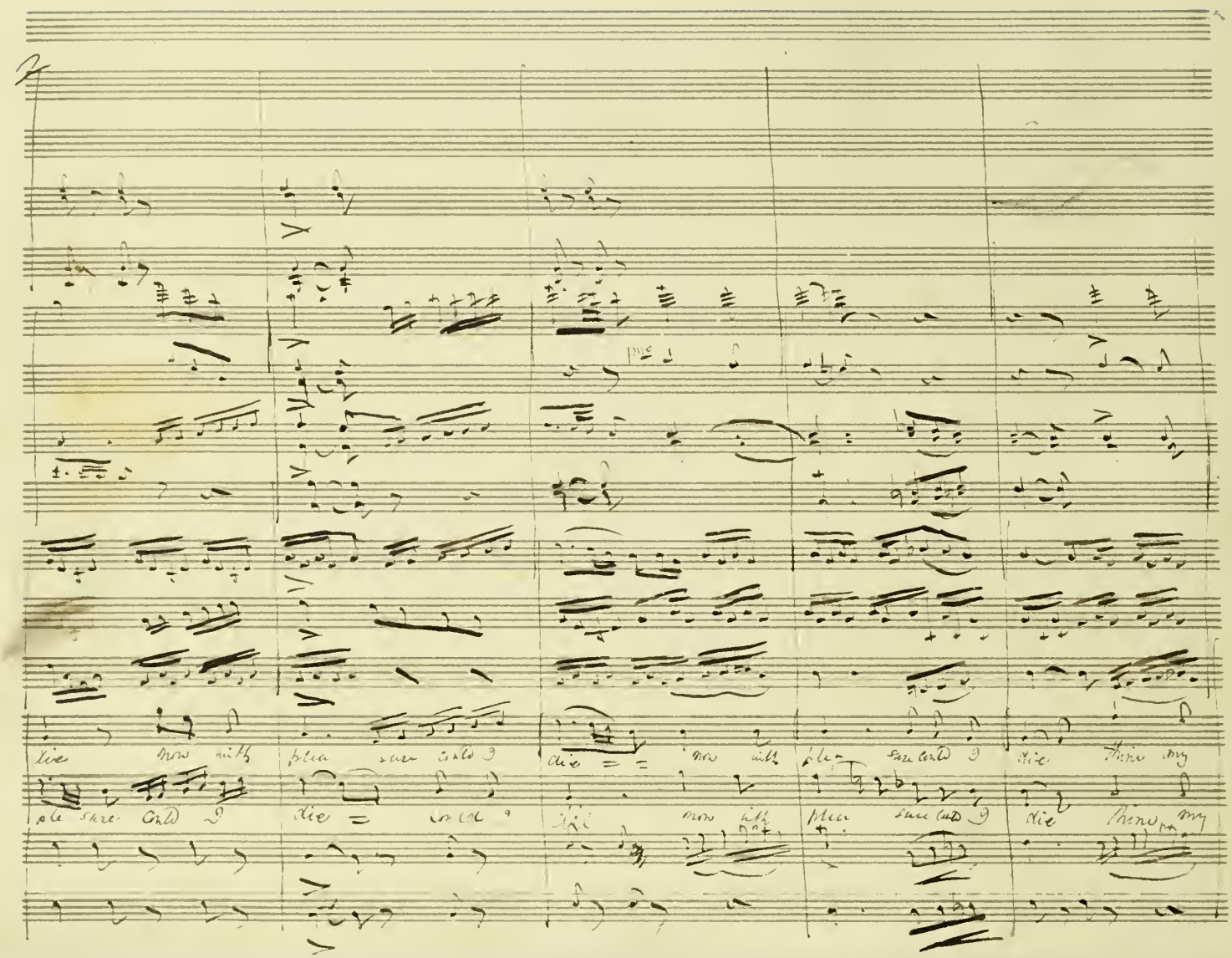
sist

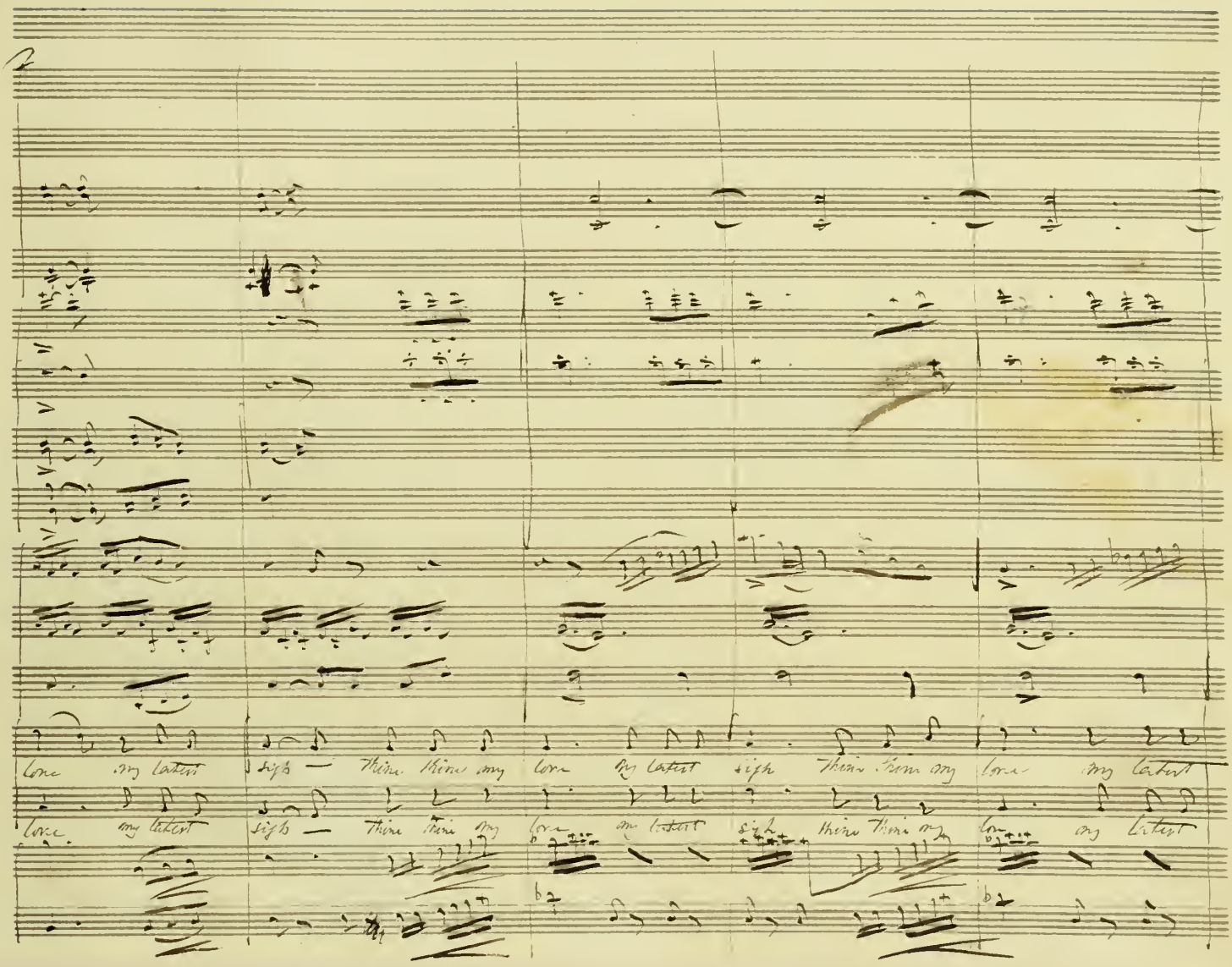

if
can
Who could be = hold those shake = spears that yam, that mien, those chasms des =

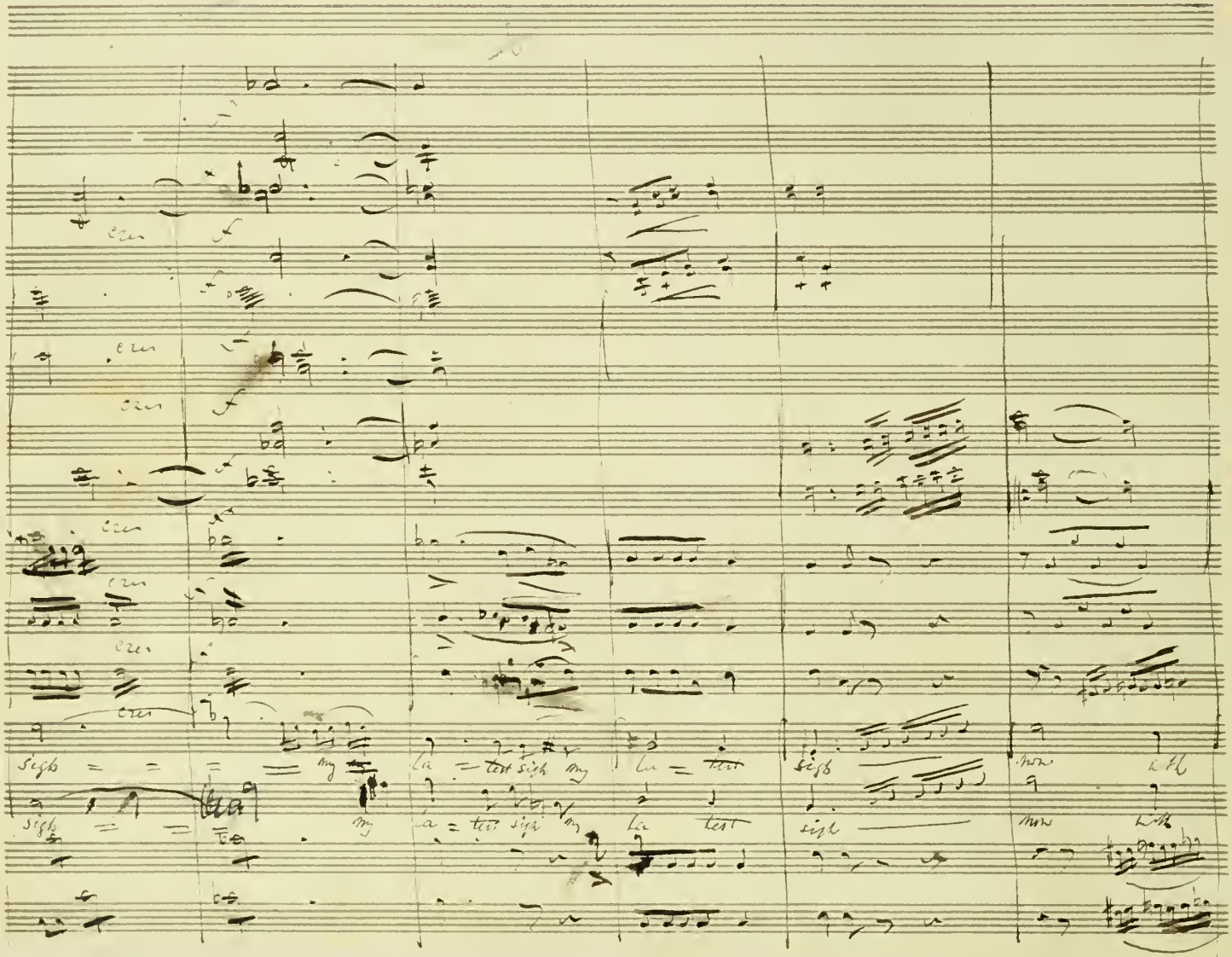

B
poise
more
more
less
than
more
more
less
than

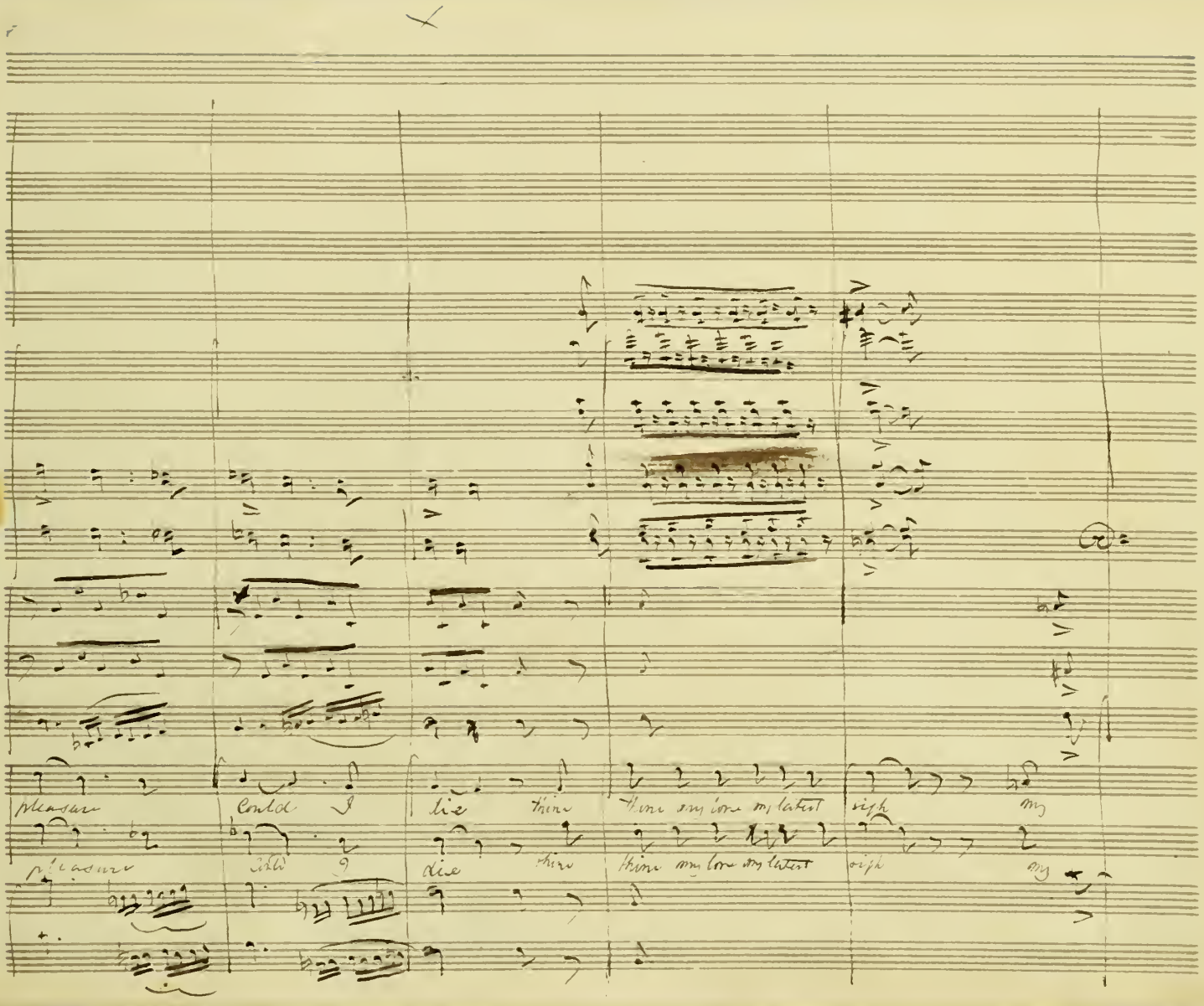

Now lets
plea = sure could I
die — could I could = = = I
die —
Thine my
man
now let
plea = sure could I
die — could I could = = I
die —
Thine my

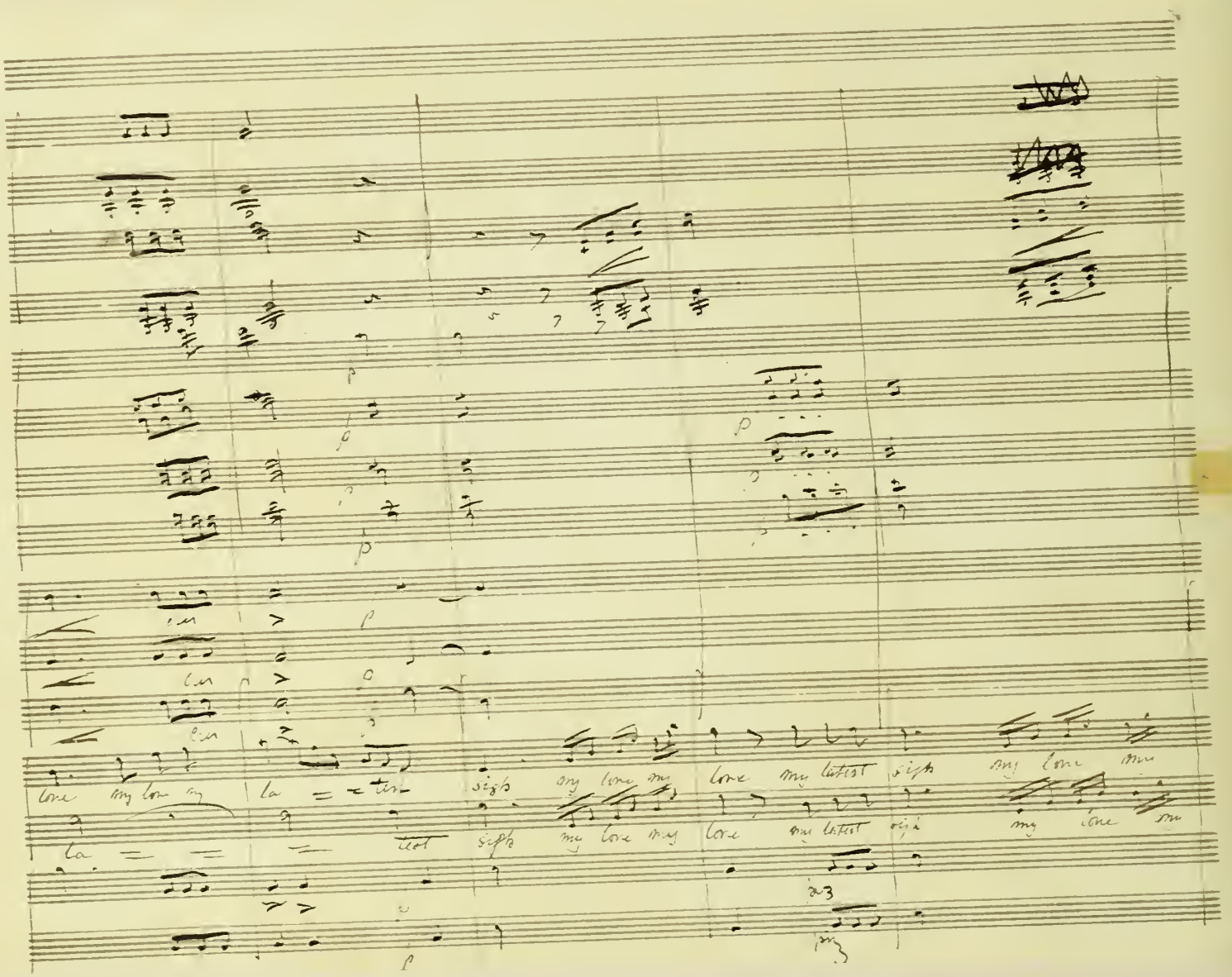

love – my latest sigh – Thine my
la – test sigh – now with
place sure cold
love – my latest sigh – Thine my
la – test sigh
now with

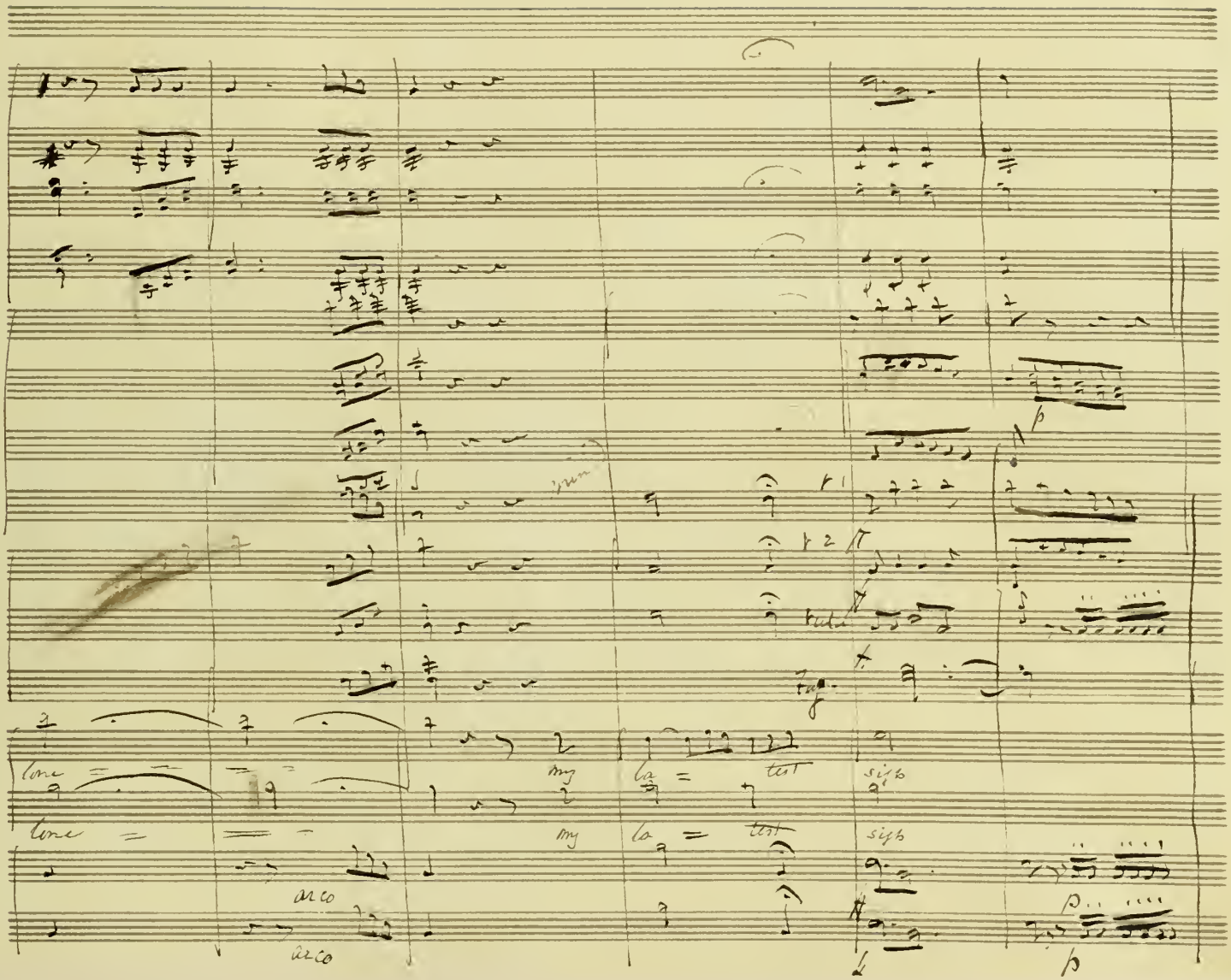


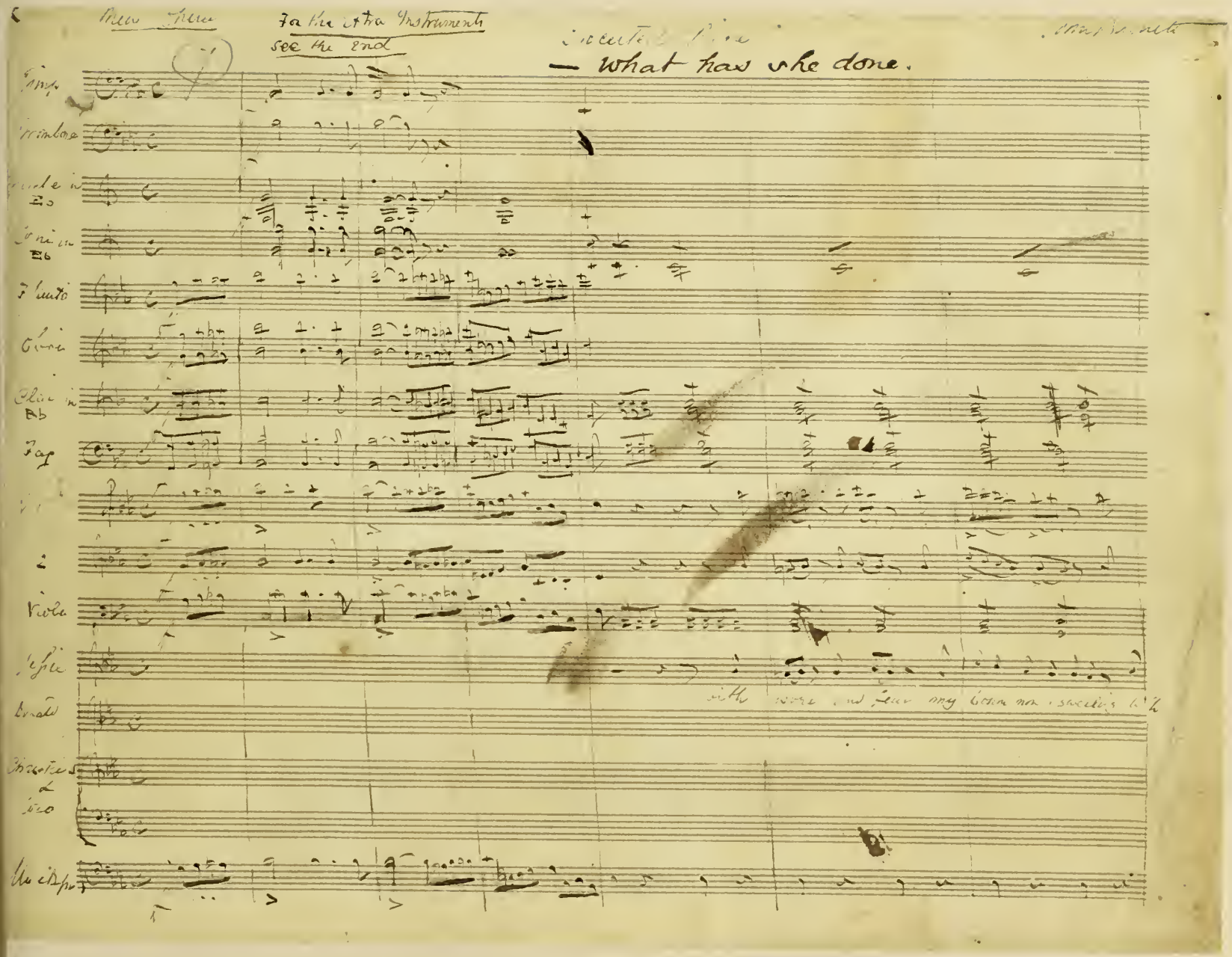

love my latest sighs — Thine Thine my love my latest sigh Thine Thine my love my latest
love my latest sighs — Thine Thine my love my latest sigh Thine Thine my love my latest

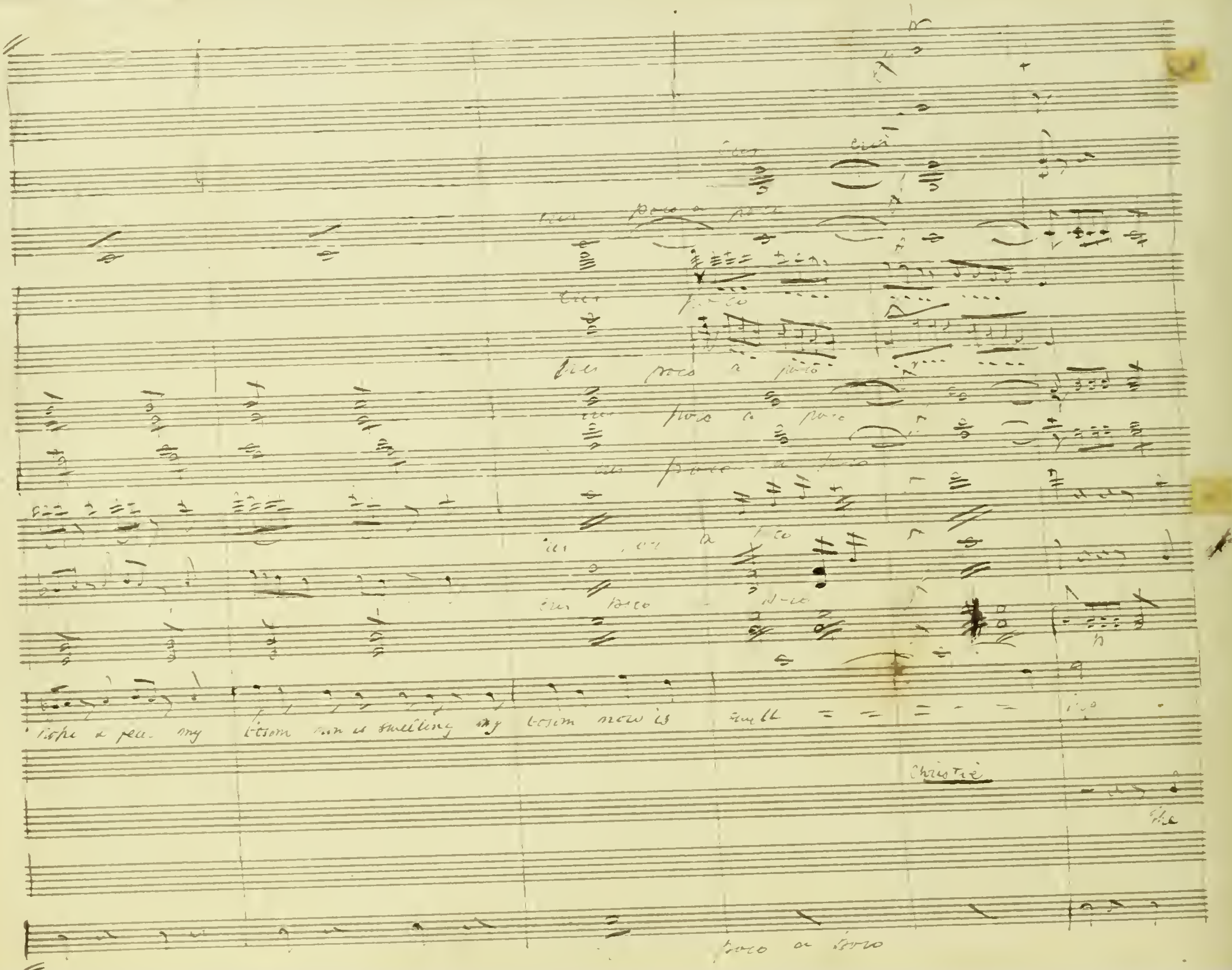

sighs my la = test sigh my la = test sighs
sigh my la = test sigh my la test sigh

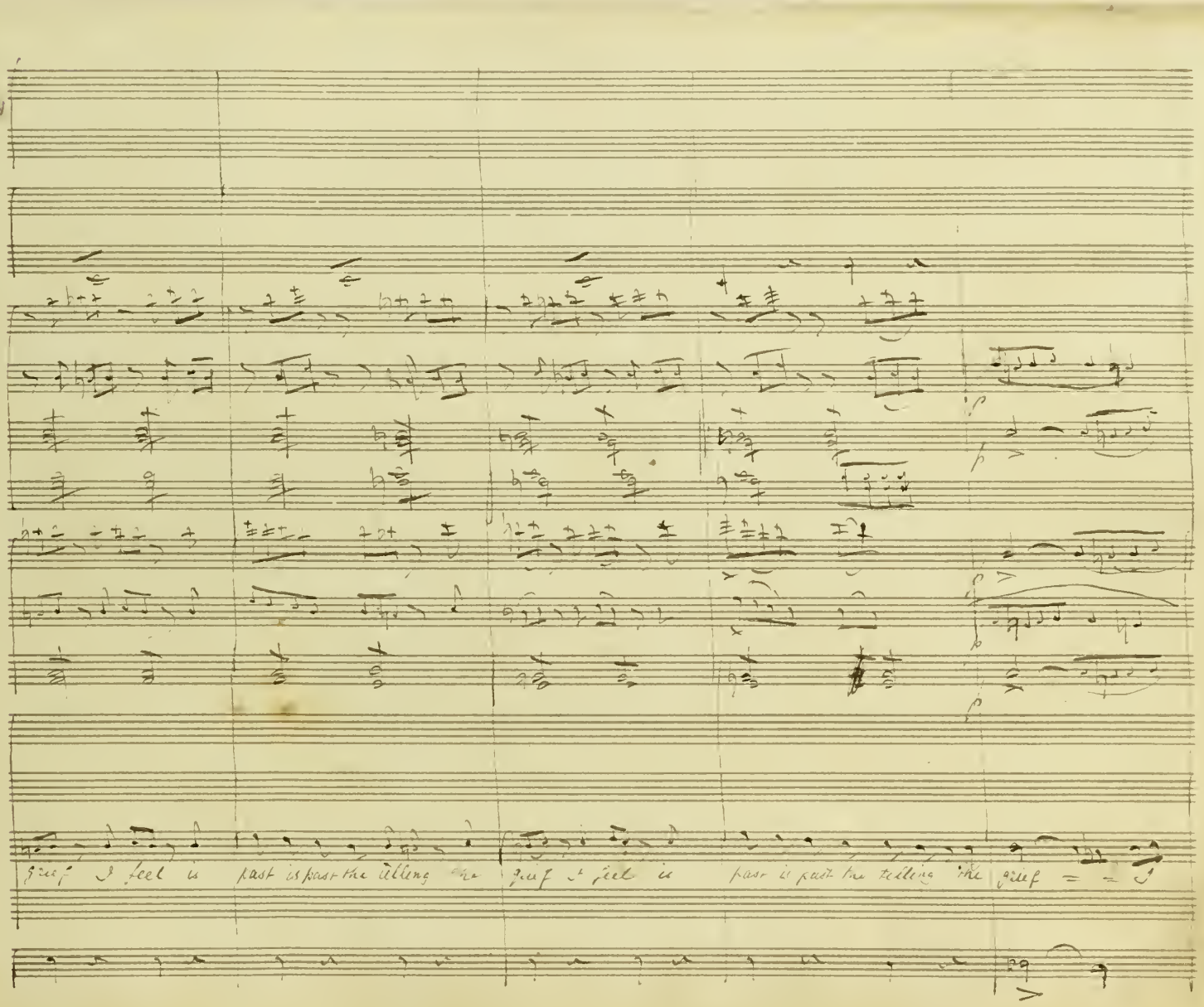

pleasure
could
lie
thine
thine my love my latest
sigh
my
pleasure
could
lie
thine
thine my love my latest
sigh
my

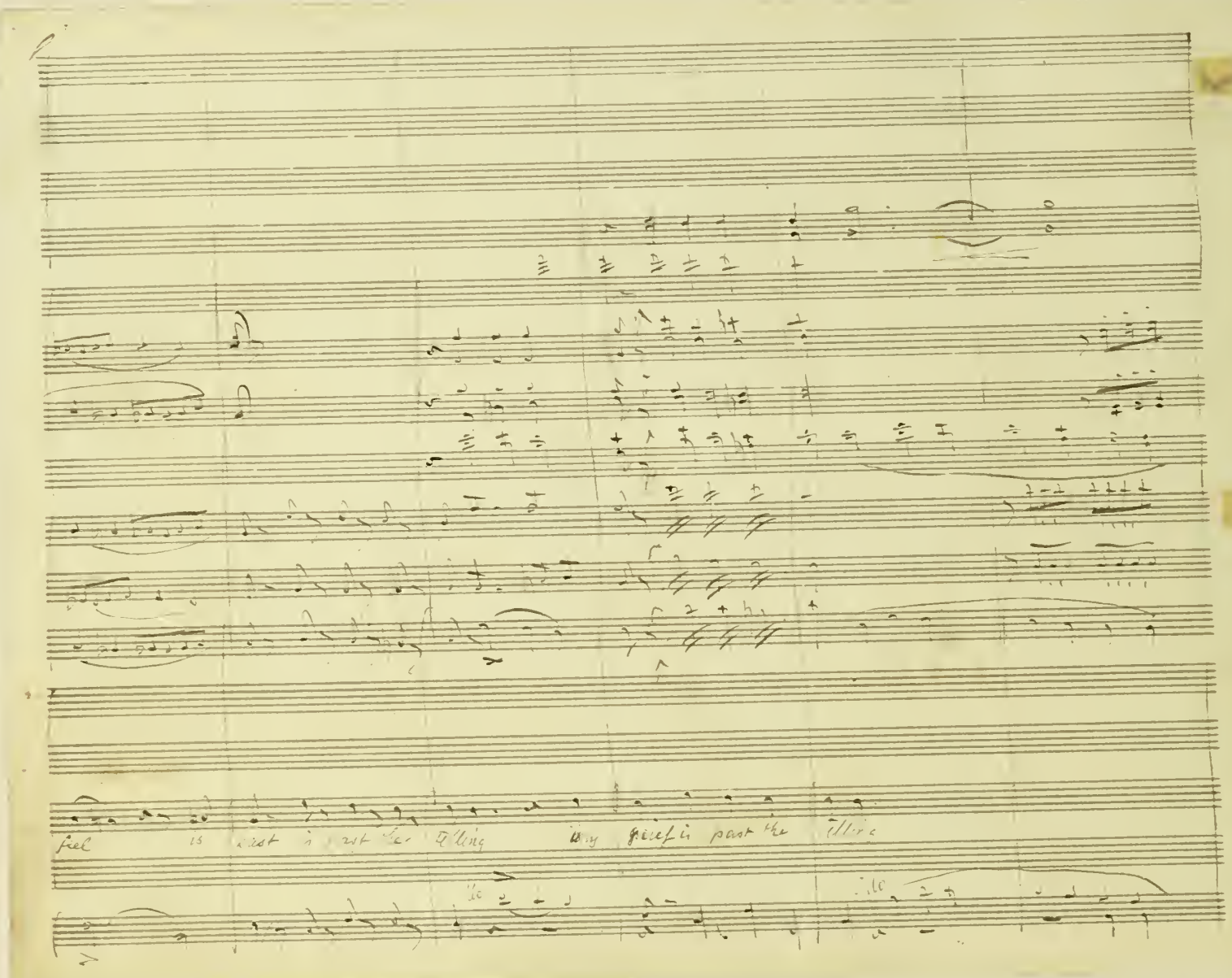

love my love my
la
sighs
my love my love my lutist
sighs
my love my love my lutist
sighs
my love my love

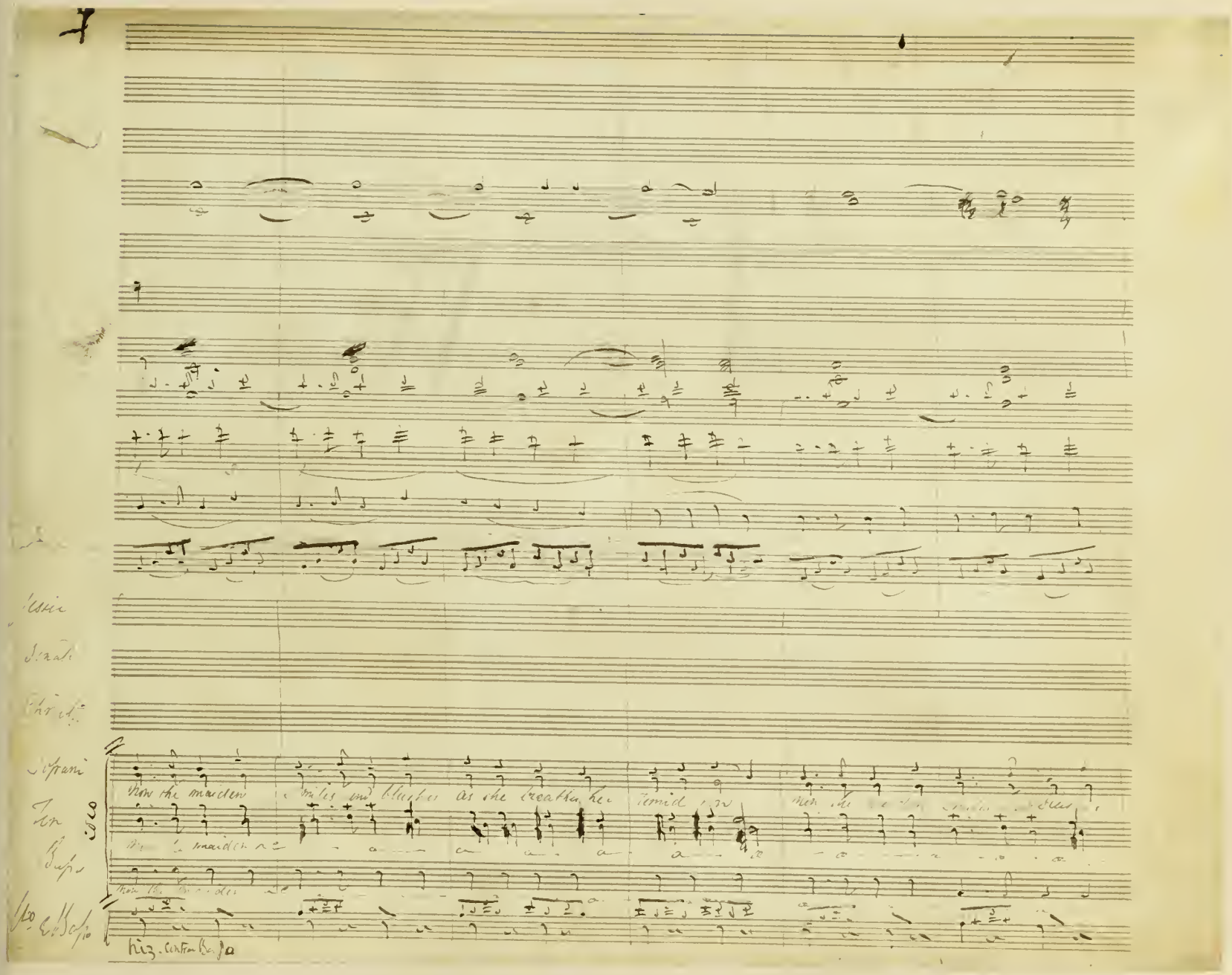

lone
my
la
test
sighs
arco

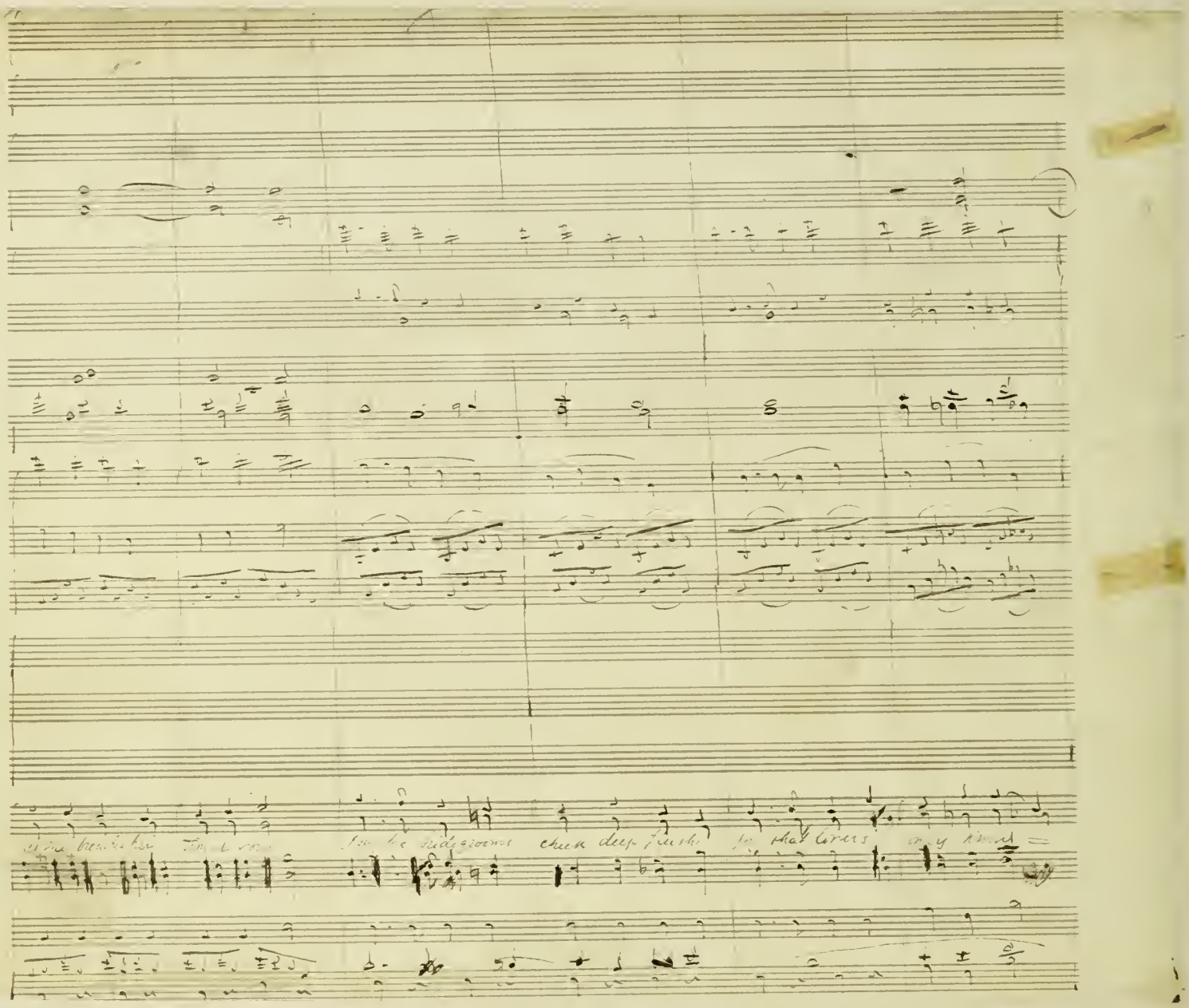

Trombone
Clarinet in Eb
Clarinet in Bb
Bassoon
Viola
Violoncello & Bass
— What has she done.

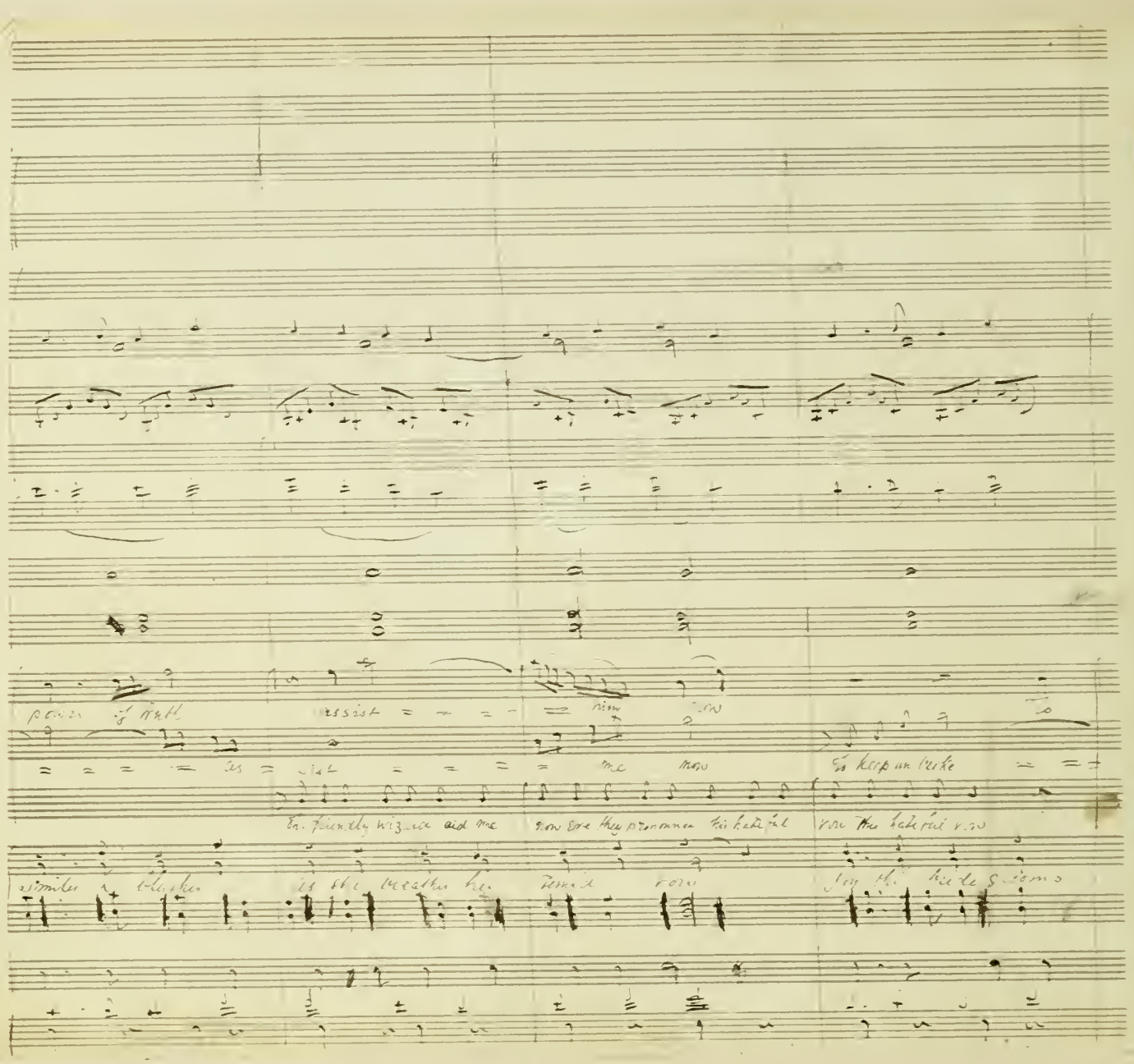

my bosom now is swelling my bosom now is swell
Christie
poco a poco

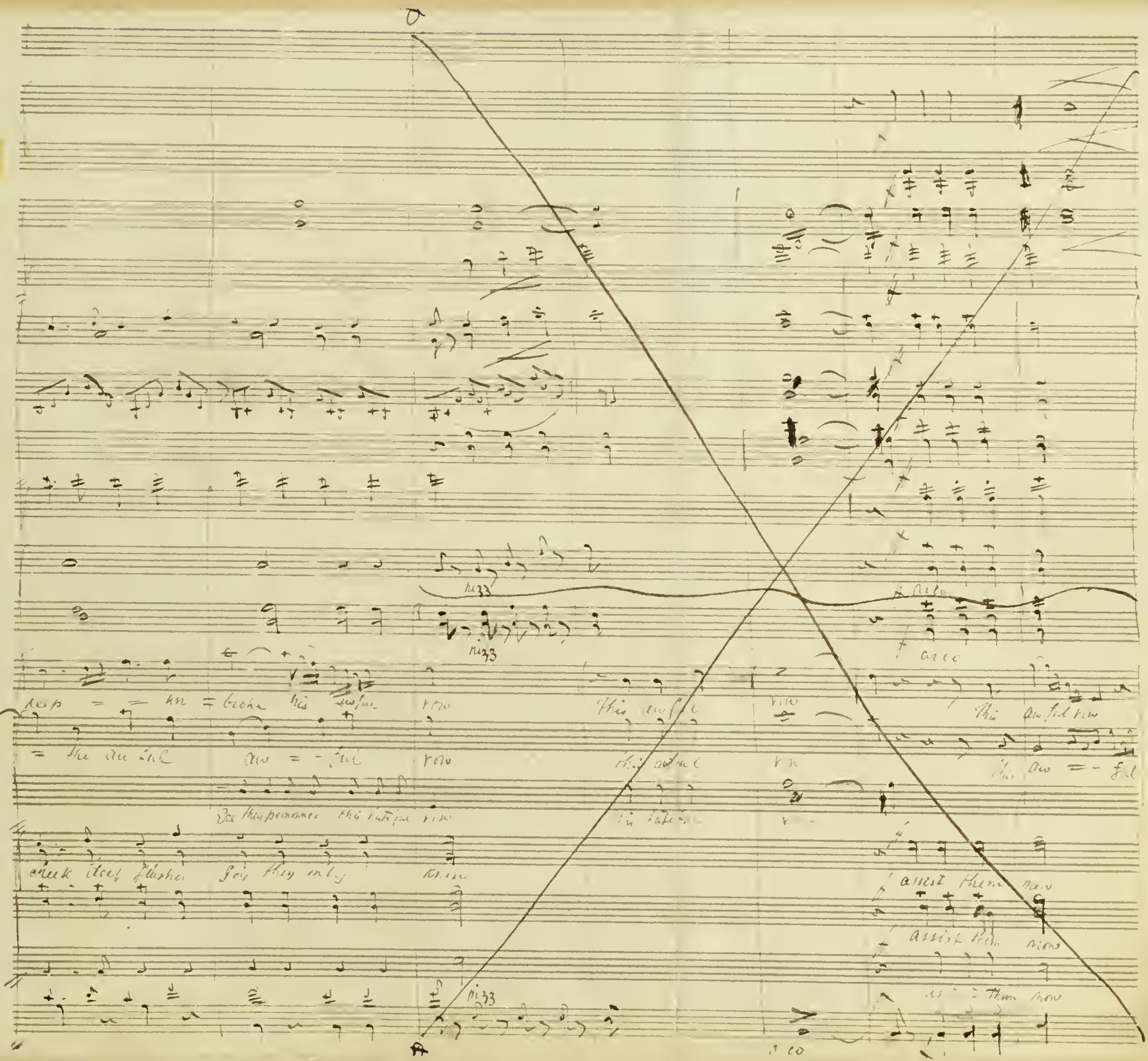

grief I feel is past is past the telling the grief I feel is past is past the telling the grief

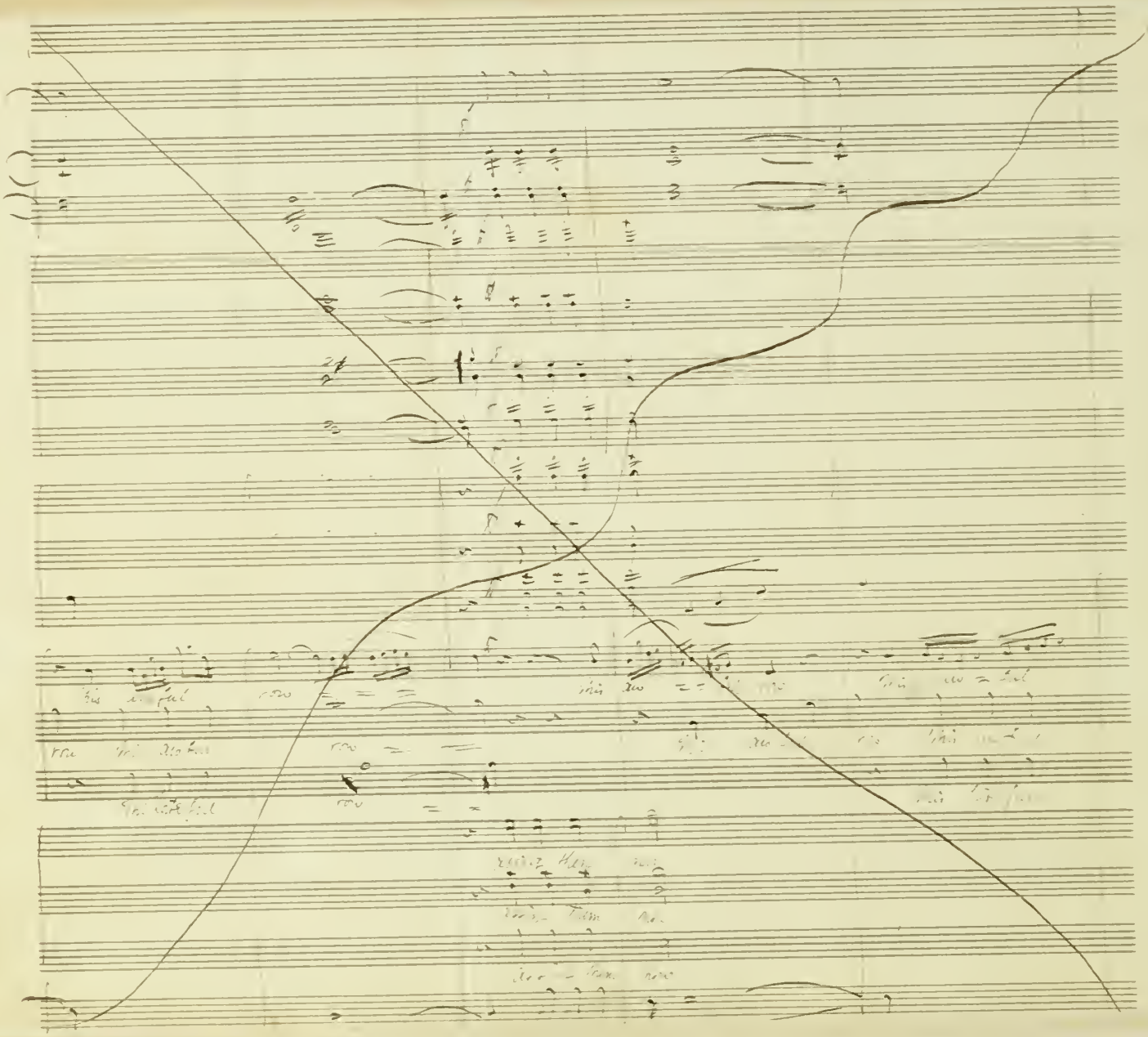

fiel is wist i mit ter Tüng wog gliefi past the illire

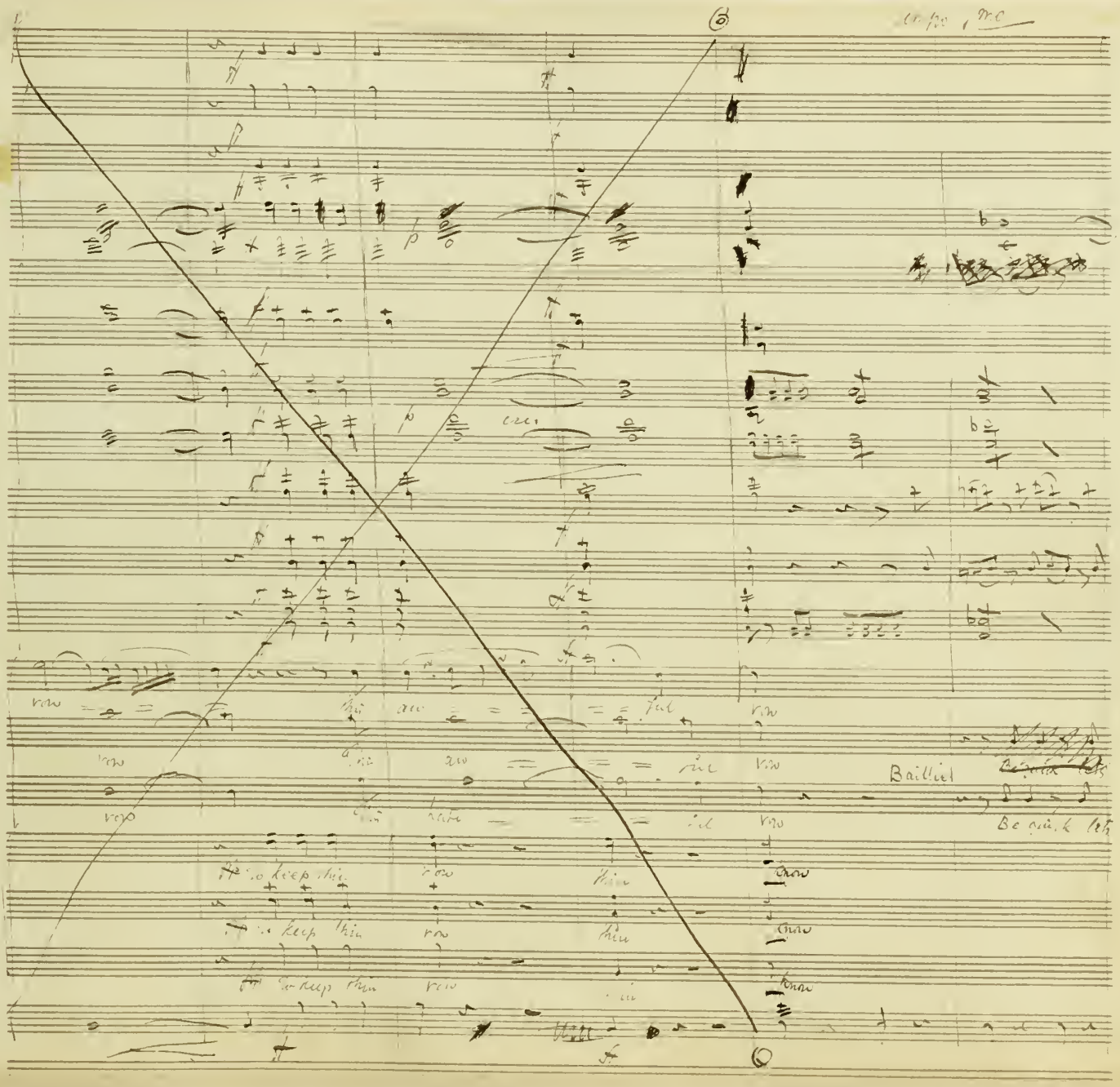

How the maiden
miles and blushes as she breathes her
timid
How the maiden
Ritz. cantabile

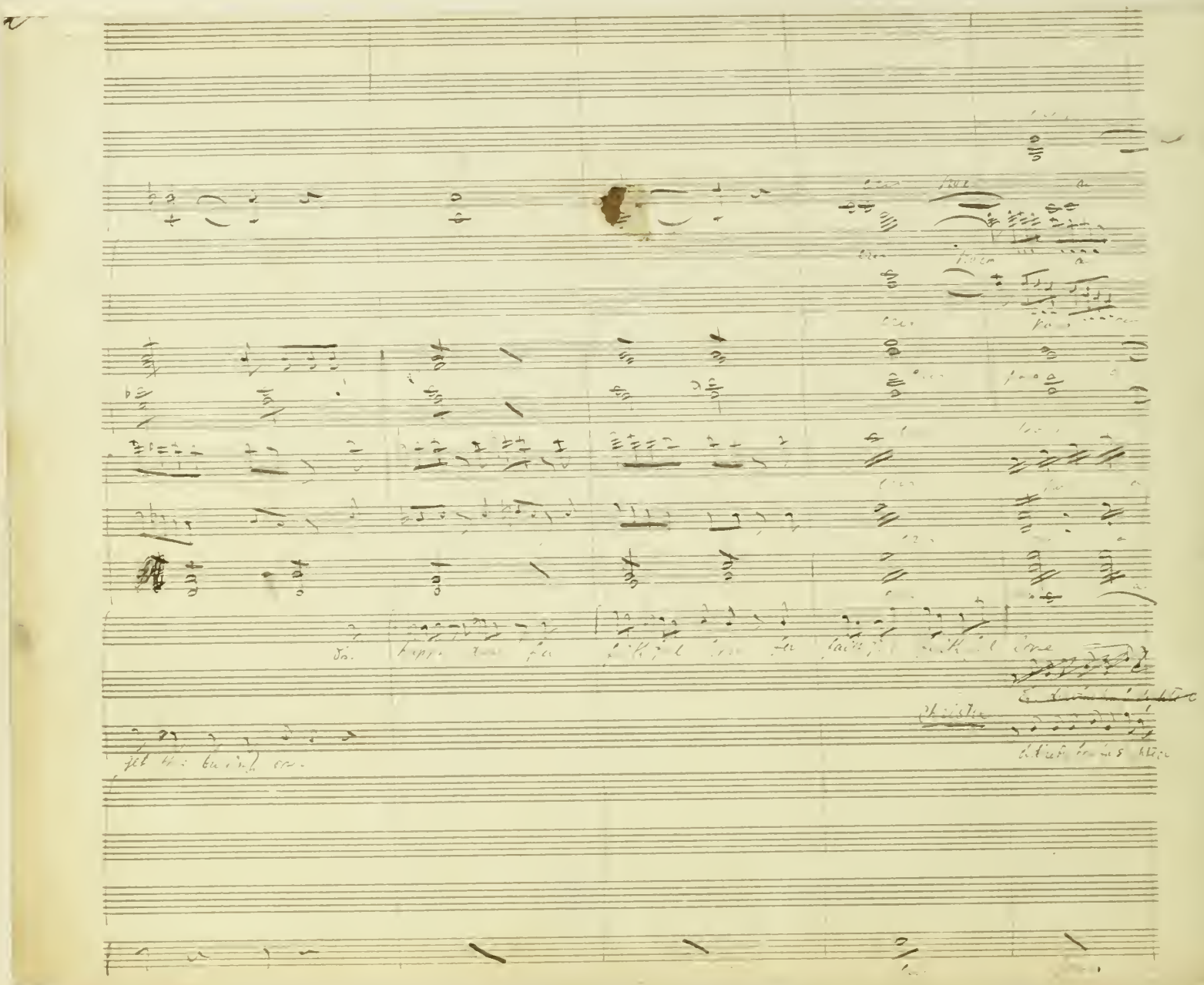


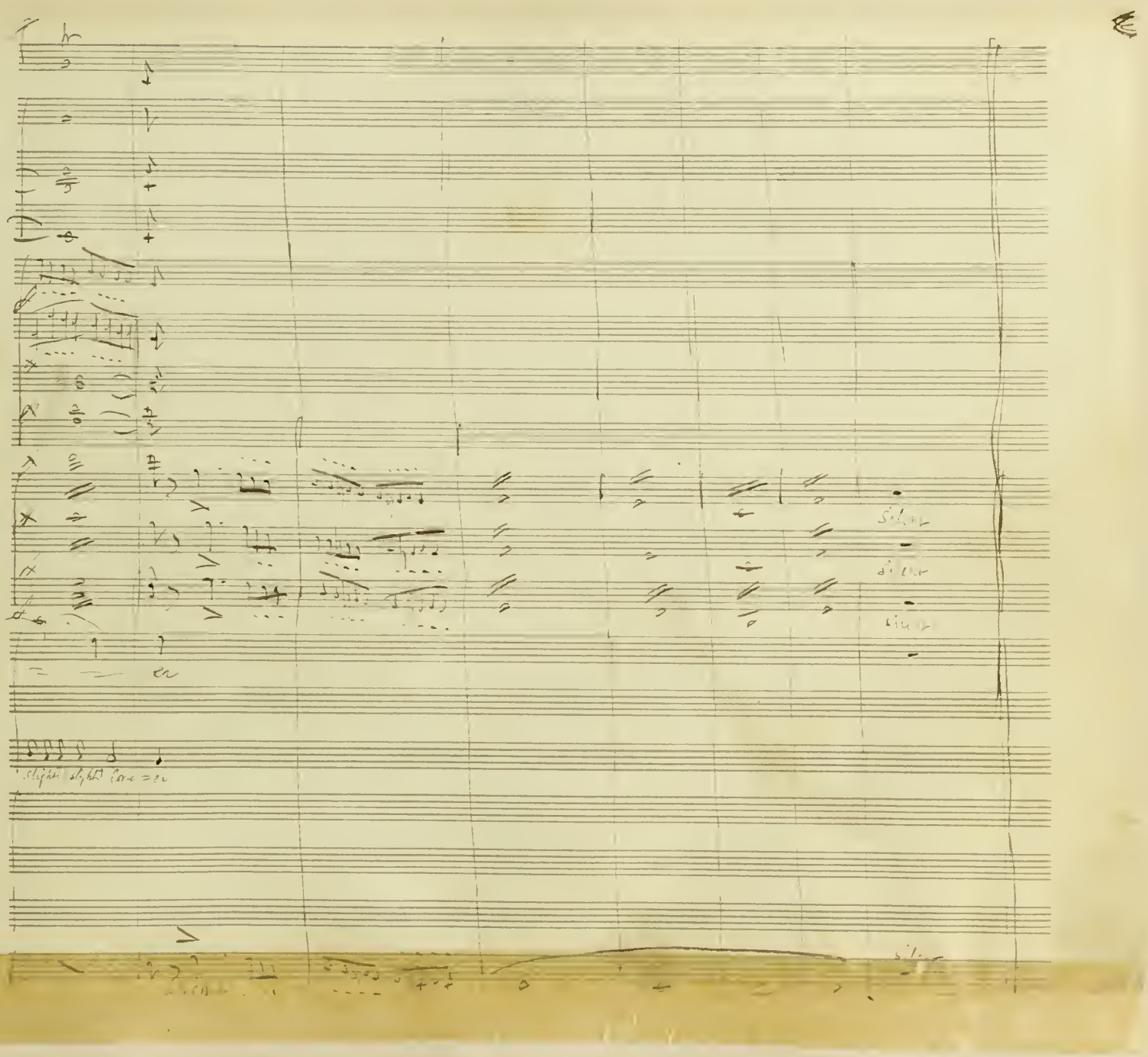

power of truth
assist
him
now
me
now
Es kerp un leske
Er. Funcly wizard aid me
now are they pronounce his beautiful
now the hatefull vow
similes & thyakes
is the creatur he
Turn
now
Joy the hide Sions

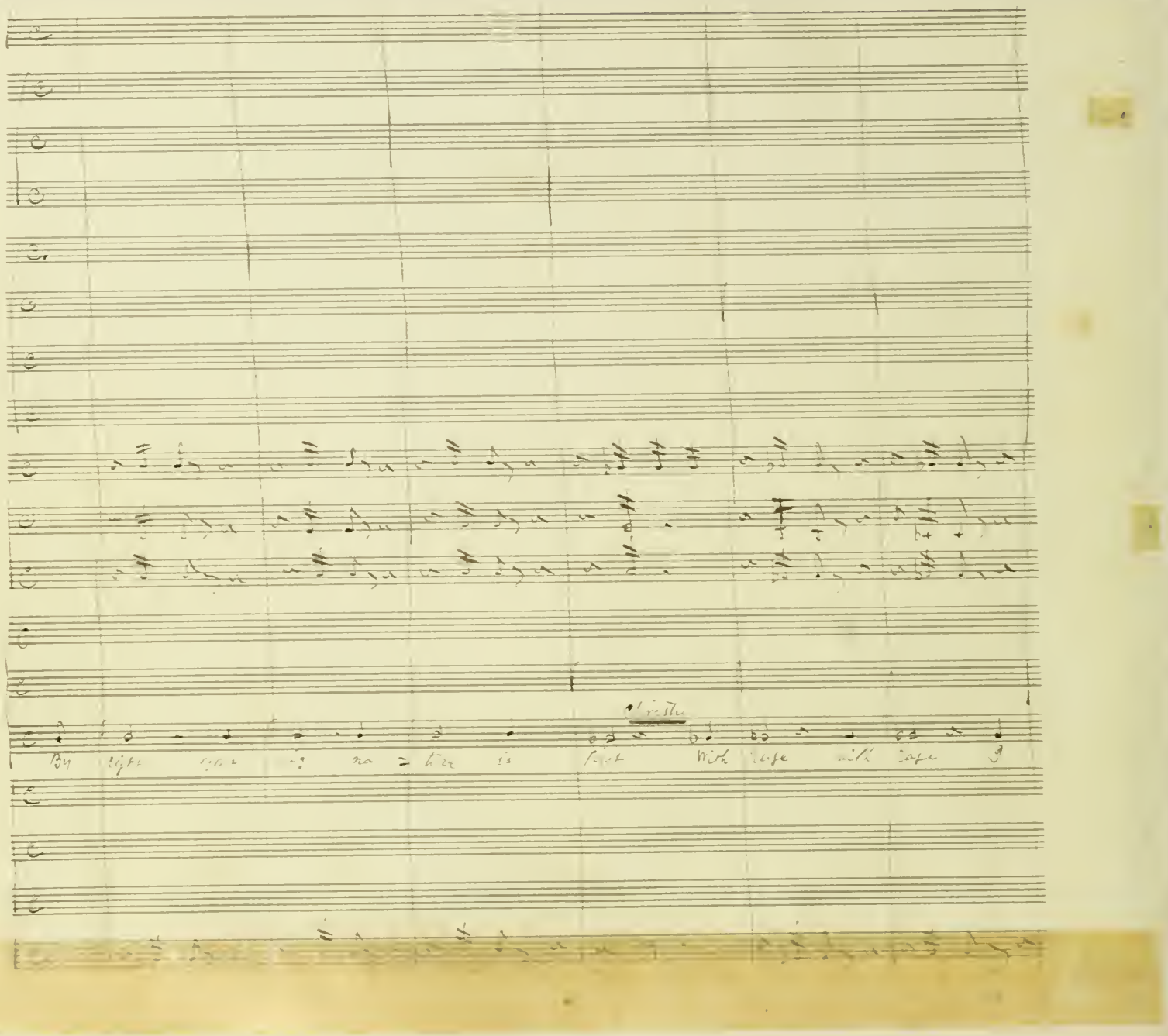

pizz
pizz
this awful vow
assist them now
pizz

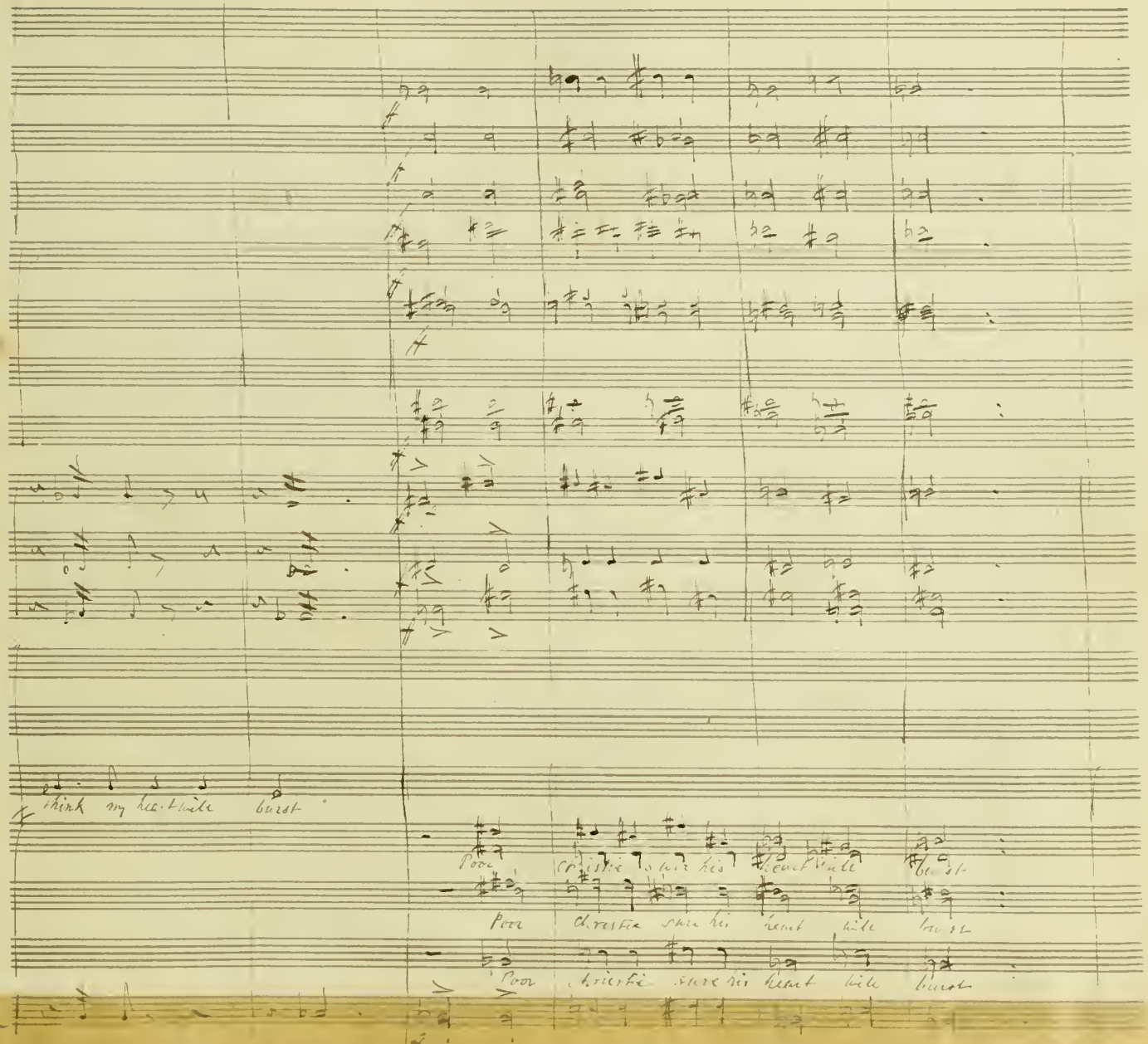


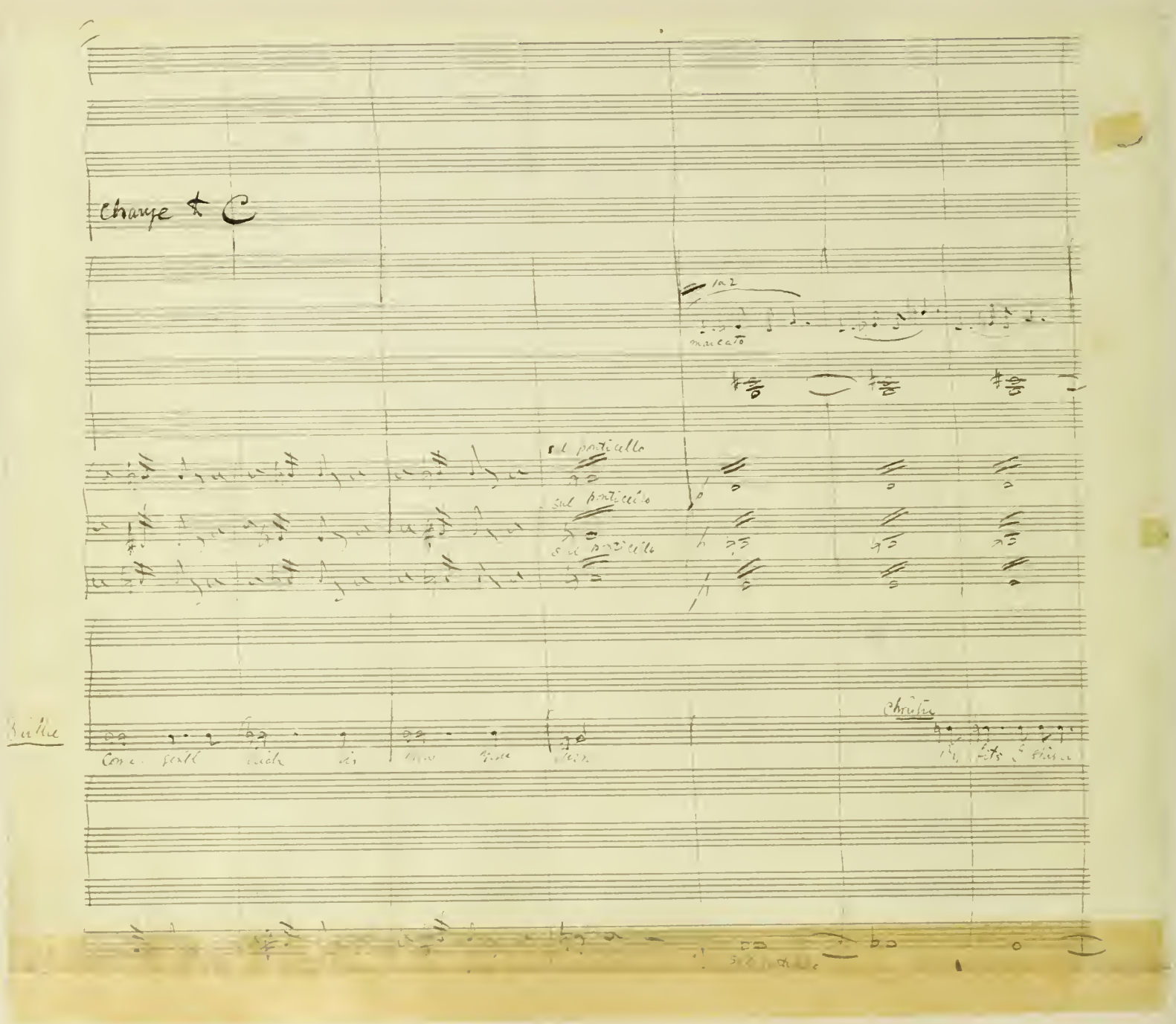

Bailliel
Be quick let's

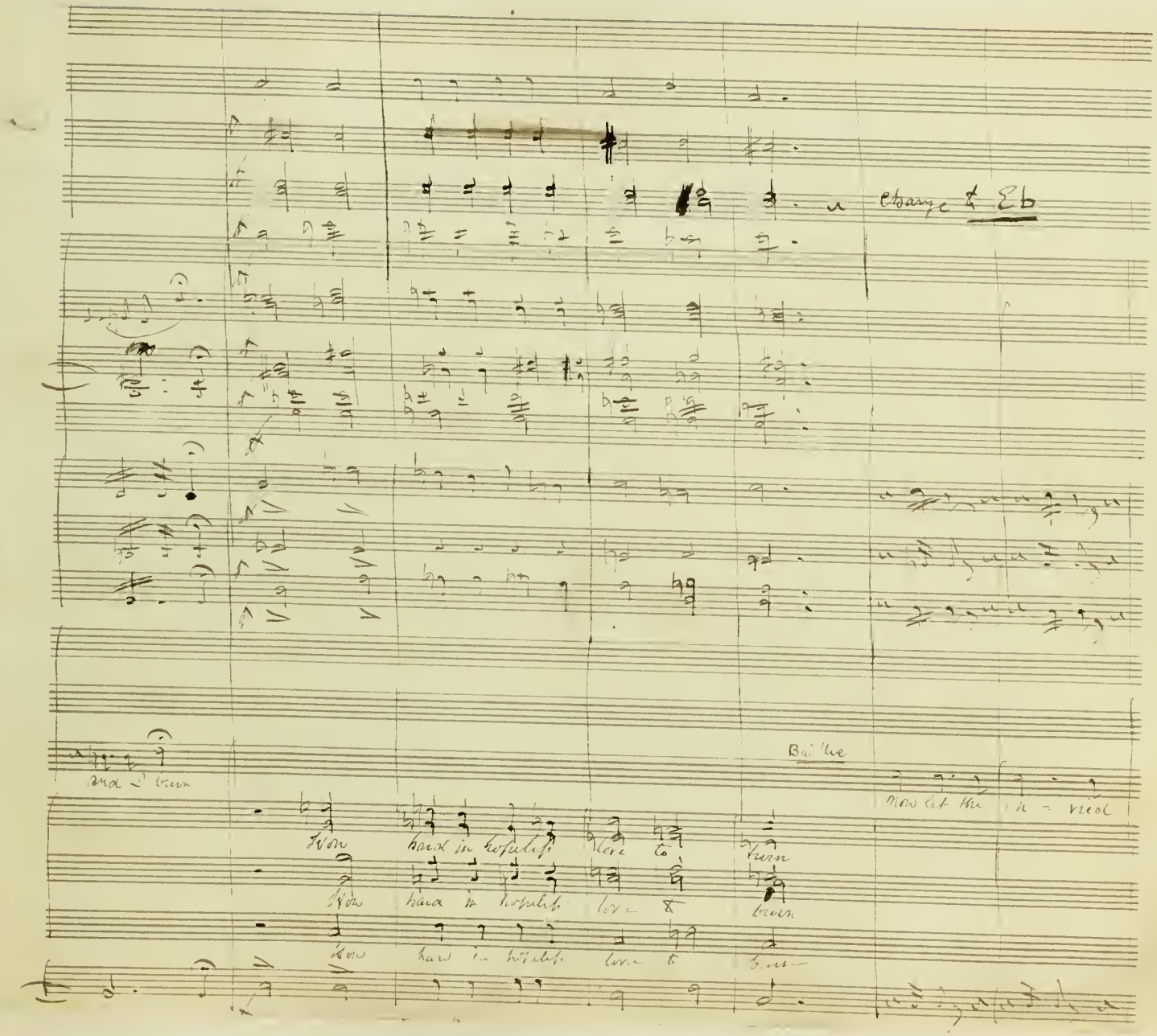


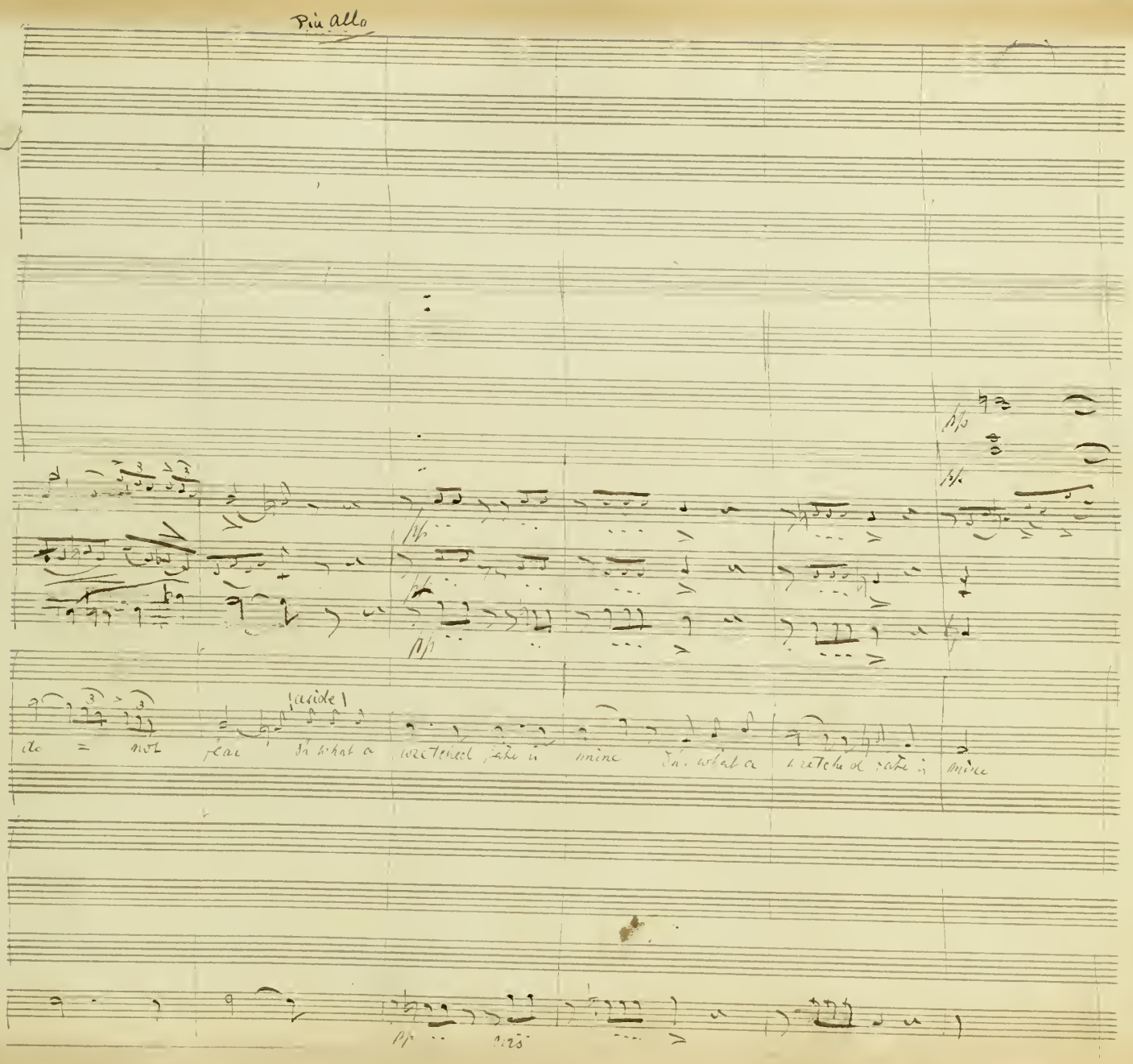


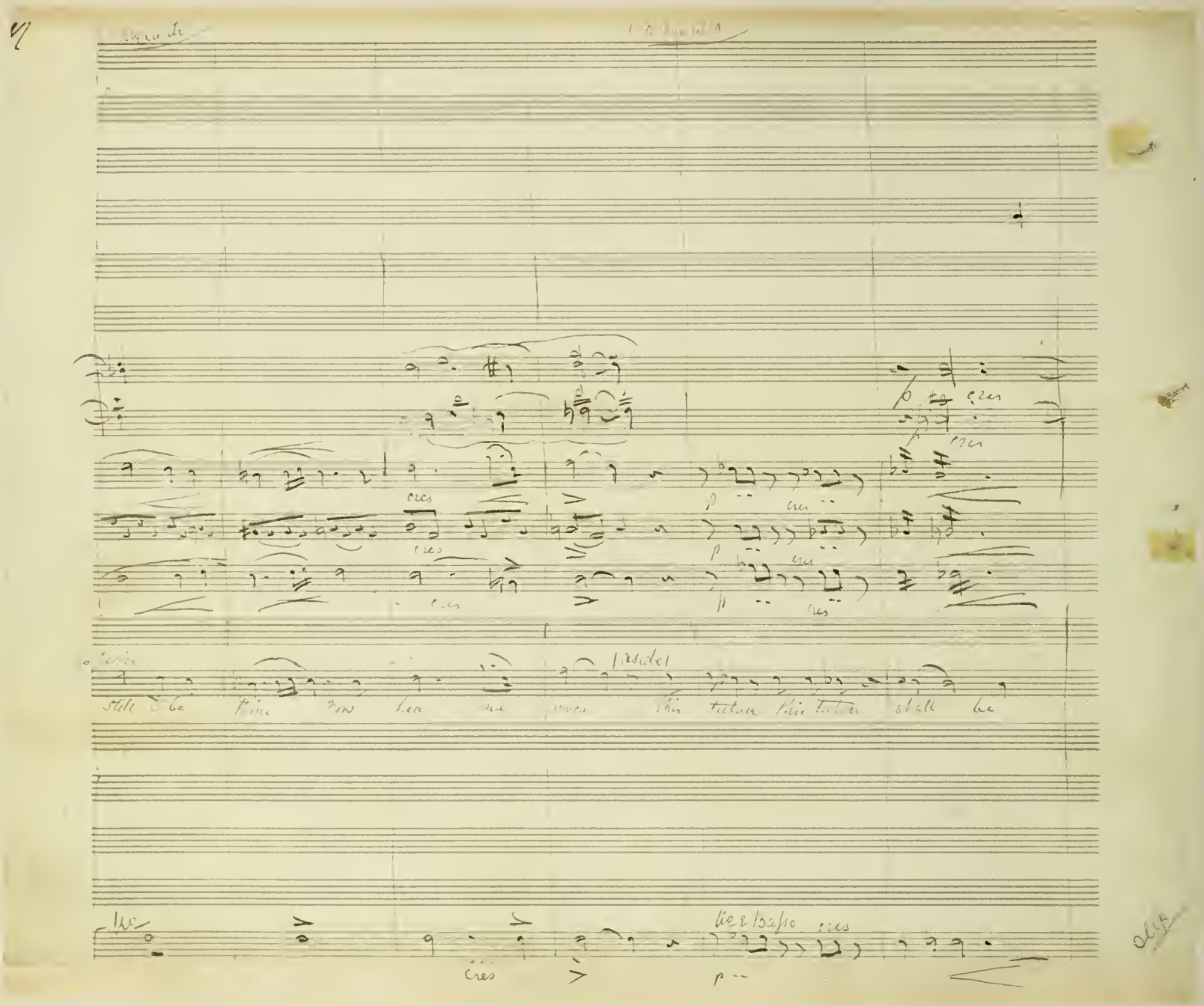

Baillie
By light rise na = ture is
filled
With life with love


think my heartside burst
Poor
Poor
Poor


change to C
1 a 2
marcato
sul ponticello
sul ponticello
sul ponticello
Flauto
Come
forza
vuole
Clarinetti in Sib
sul tasto

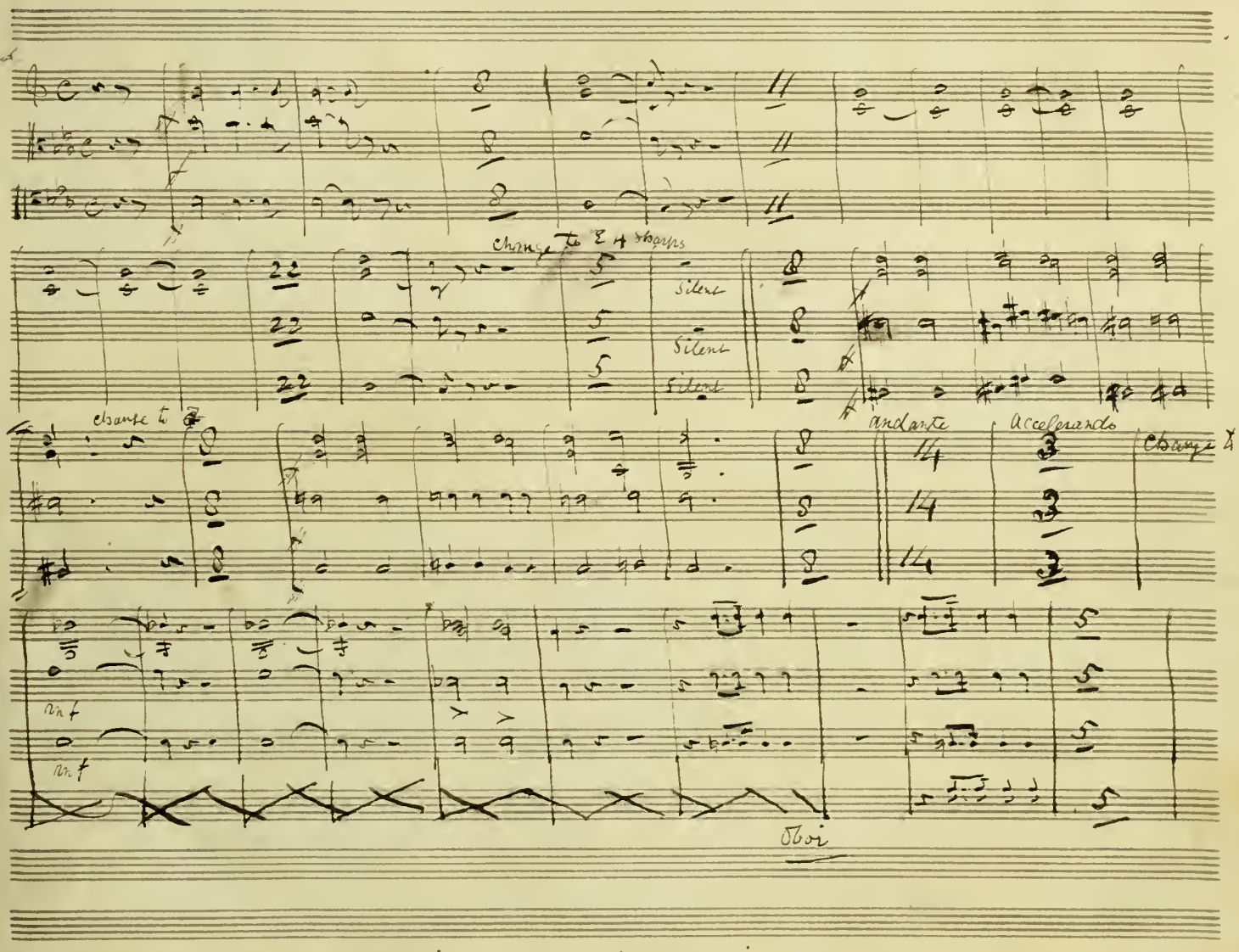

change to Eb
Bridge
and - burn
Now let the
Now hand in hopeless love
Now hand in hopeless love
Now hand in hopeless love

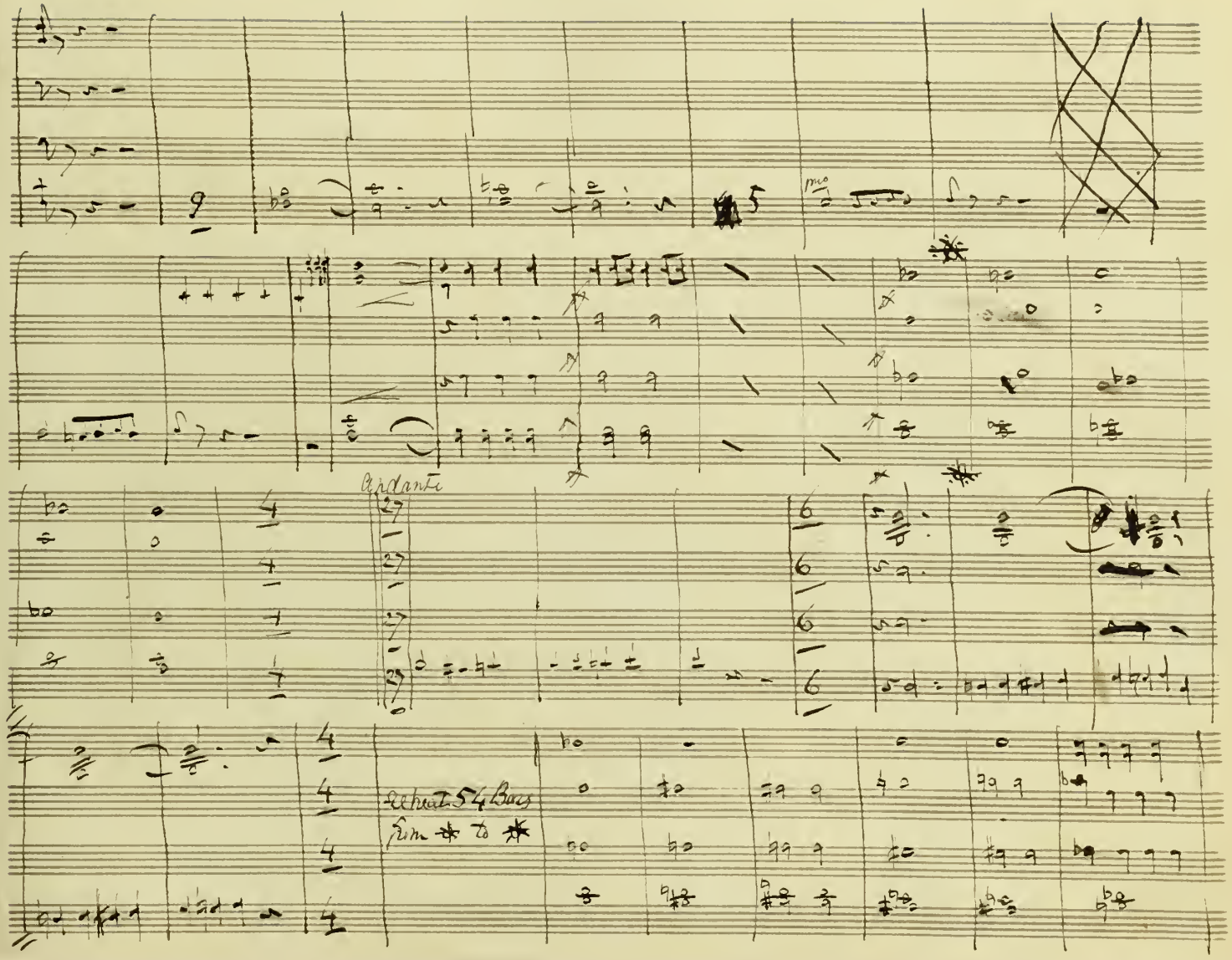

Più allo
(aside)
do = not fear
In what a wretched fate is mine
In what a wretched fate is mine

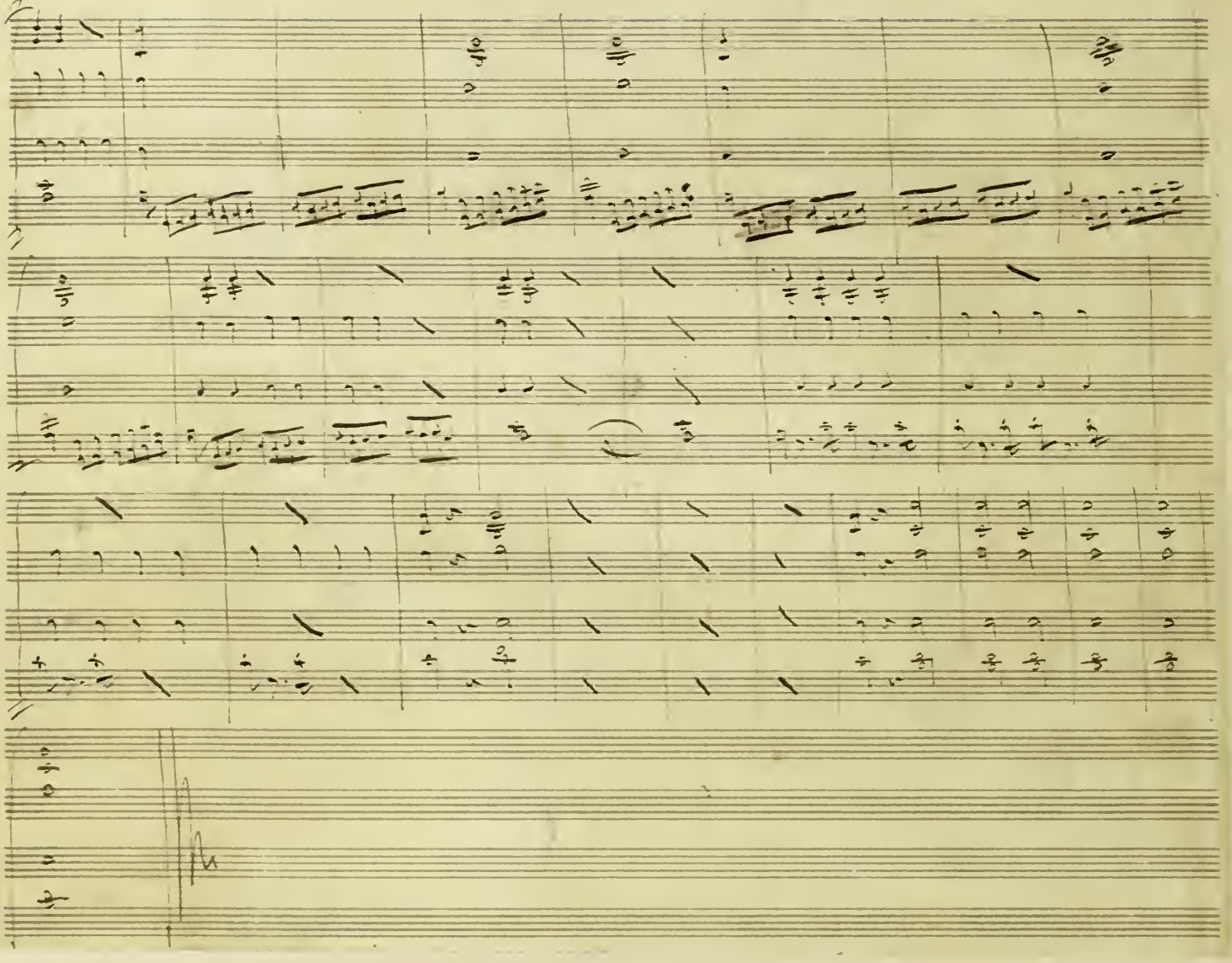

cres
Still be thine now here and when this future this future shall be
Alto & Basso
cres
p

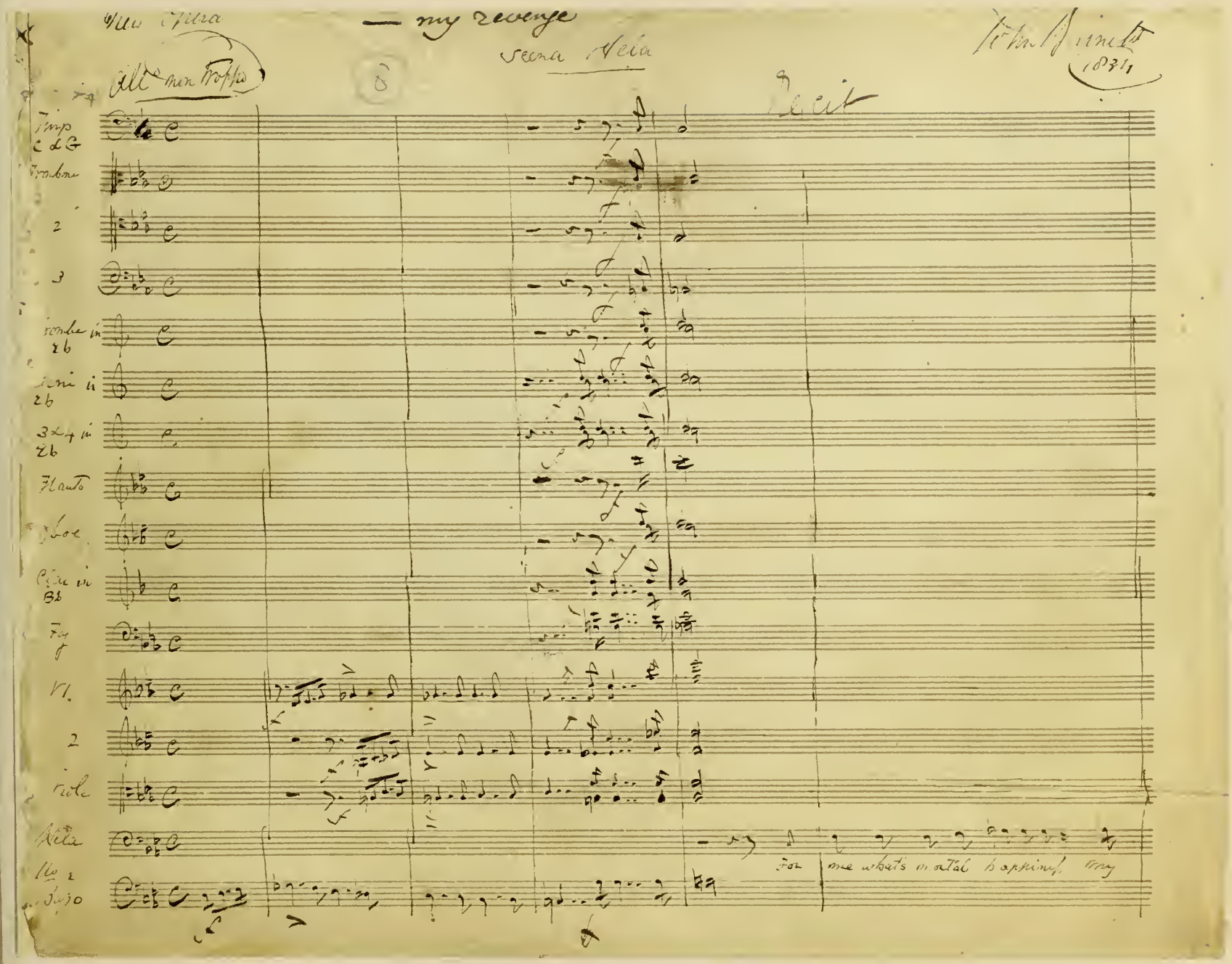
EXTRA INSTRUMENTS
OF
PRECEDING [CONTRACT] SCENE.

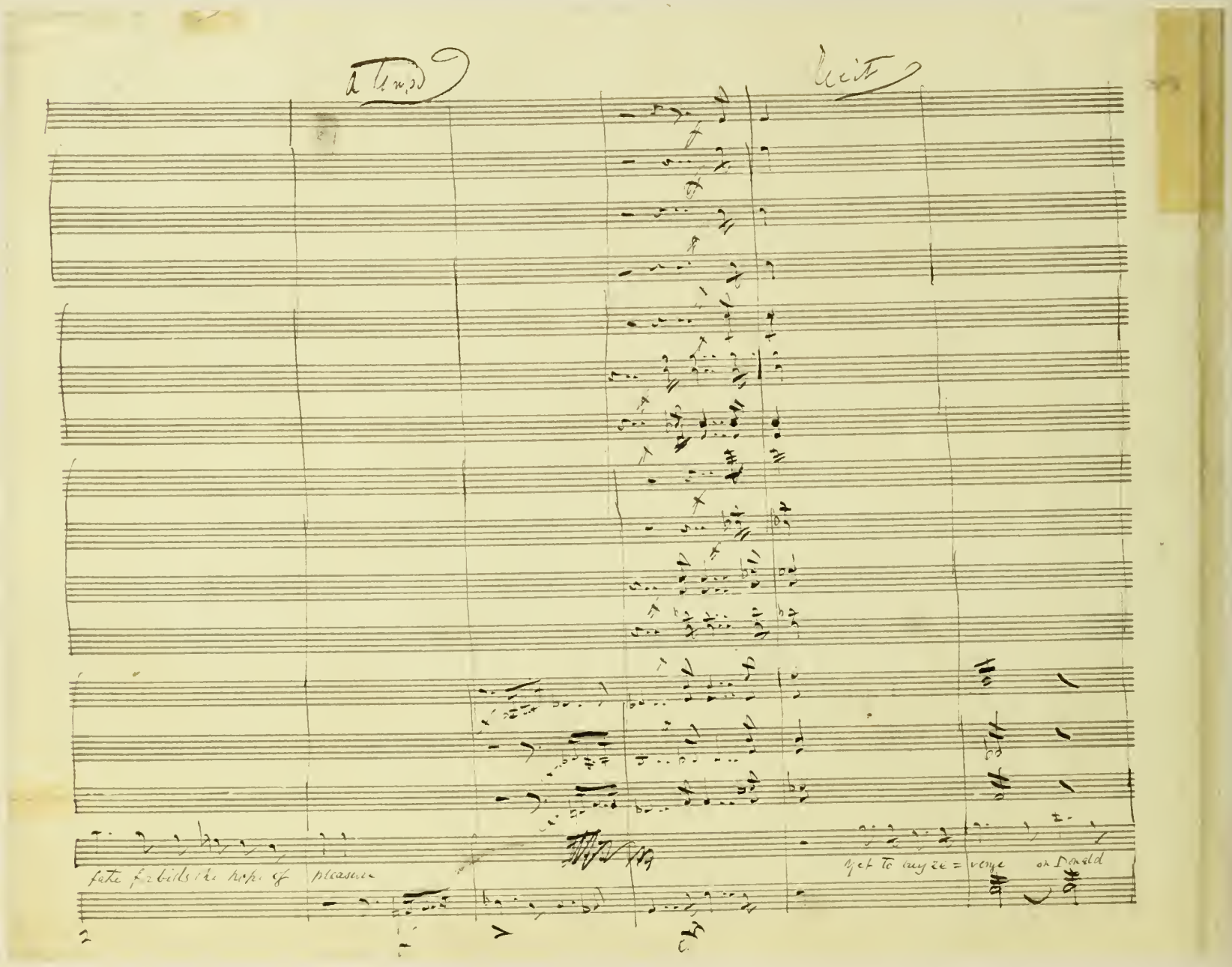
Concert Piece

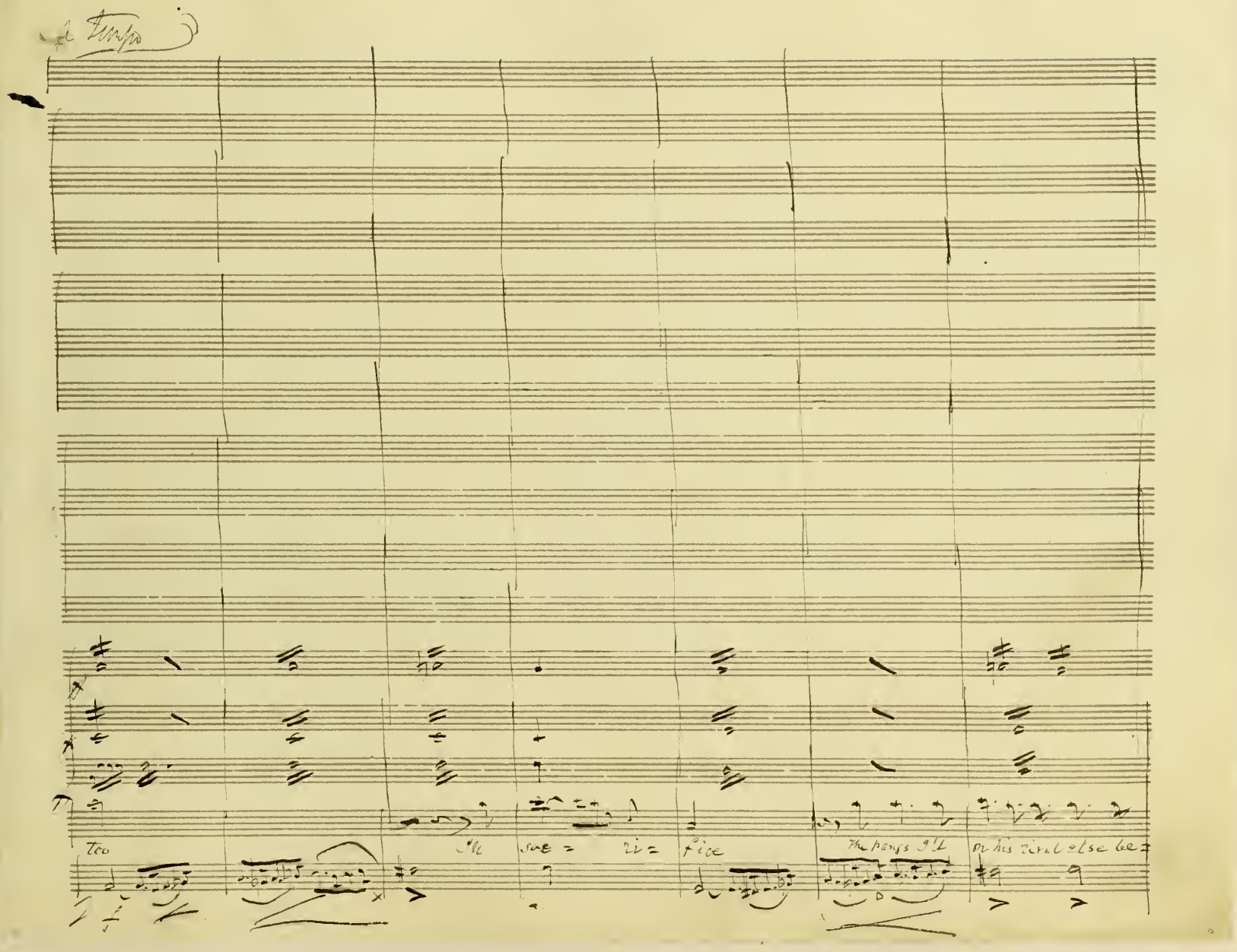


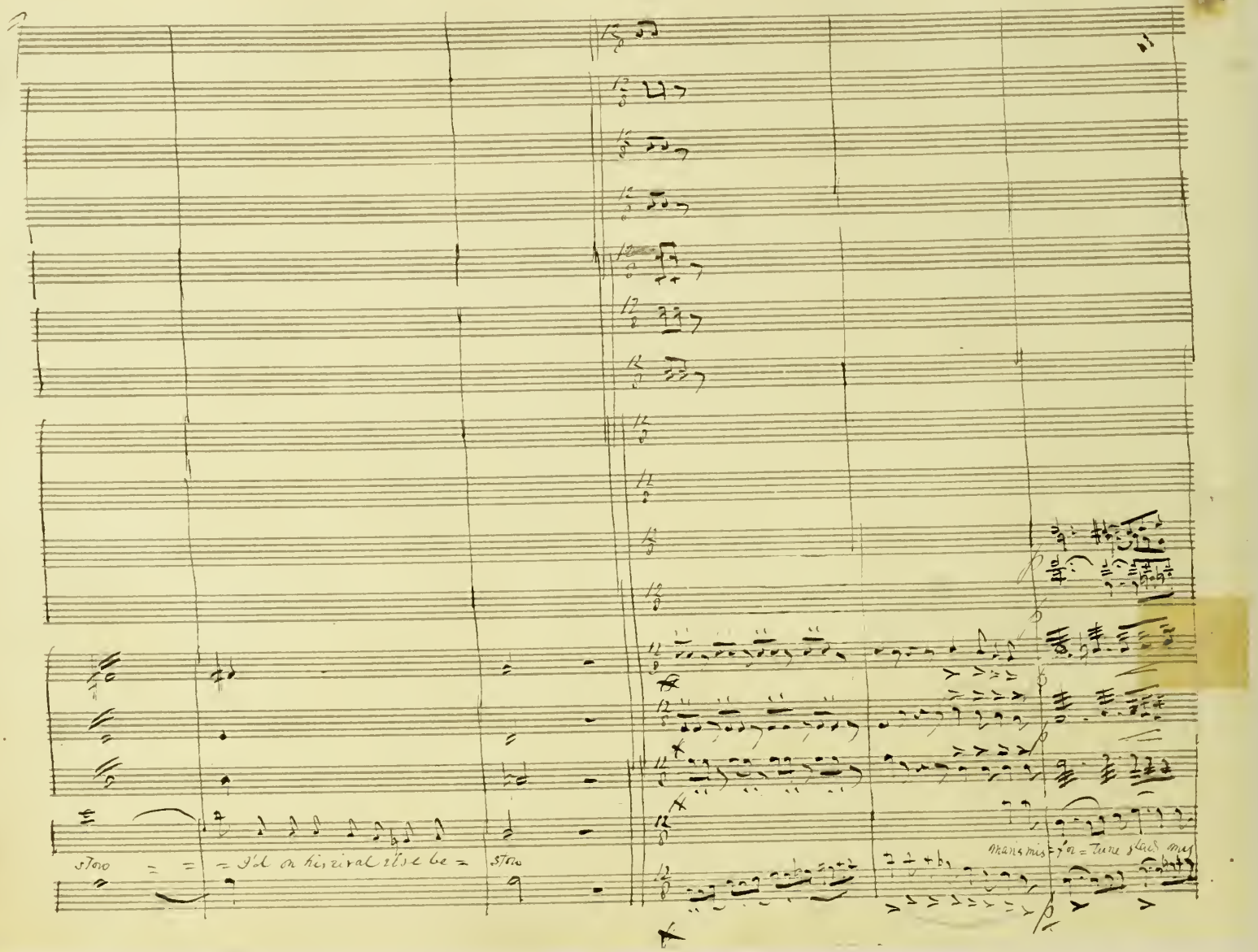

Andante
Wheat 54 Bars
Trm * to *

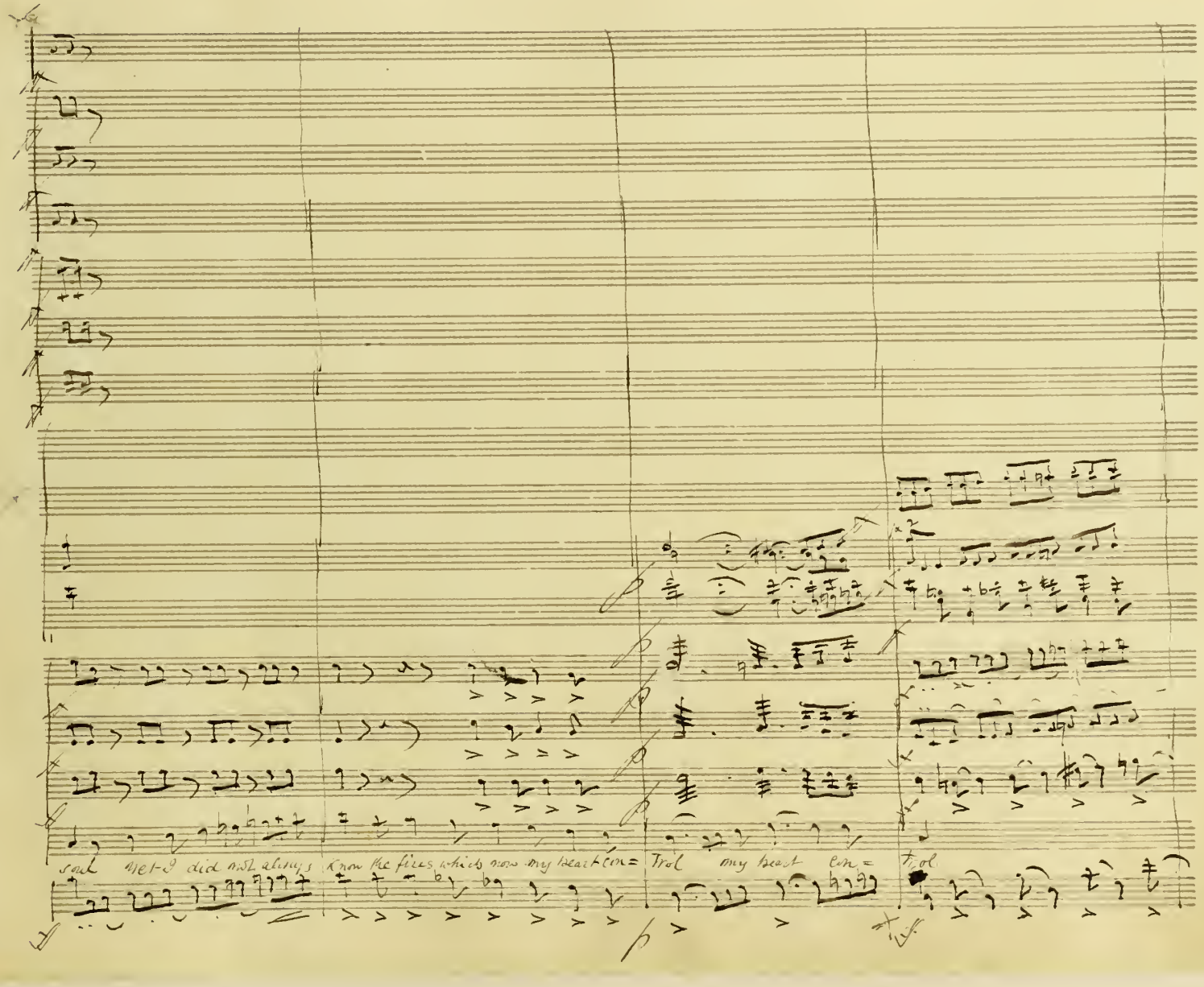


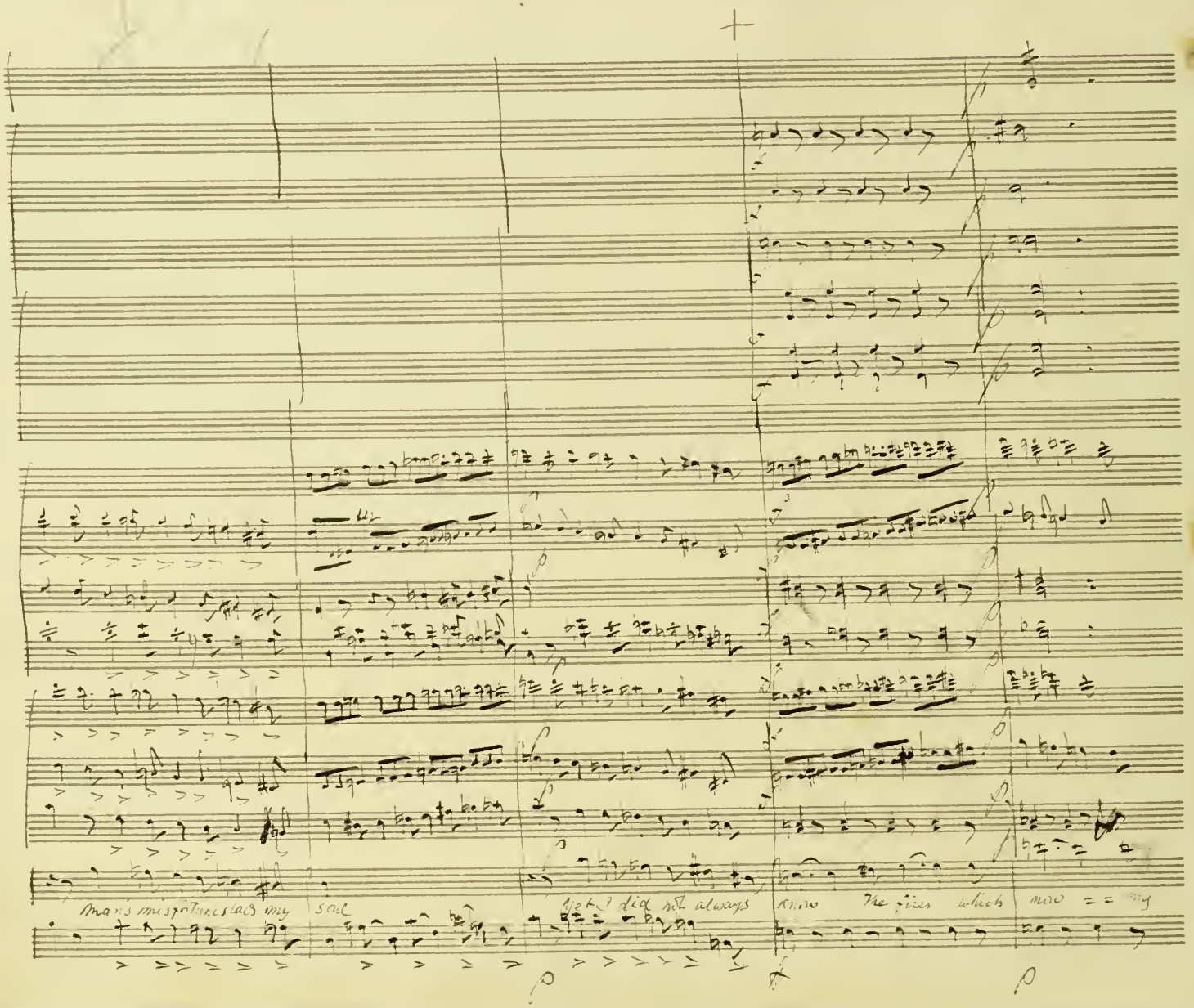

— my revenge
Scena Aria
Recit
Timp
Trombe
Flauto
Fag
Vl.
Viole
Aria
for me what's mortal happiness
Basso

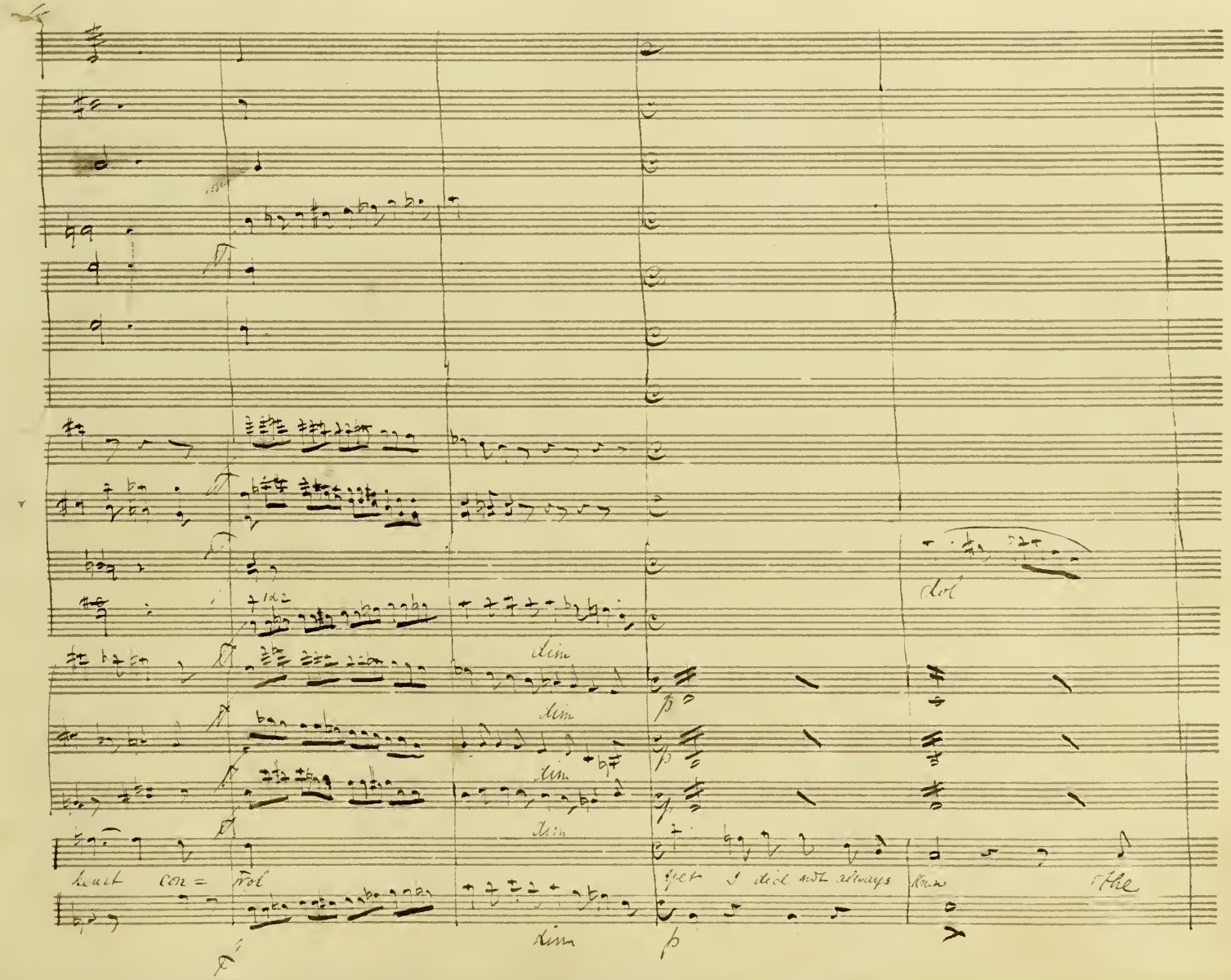

fate forbids the hope of pleasure
yet to my ee = verge on Donald

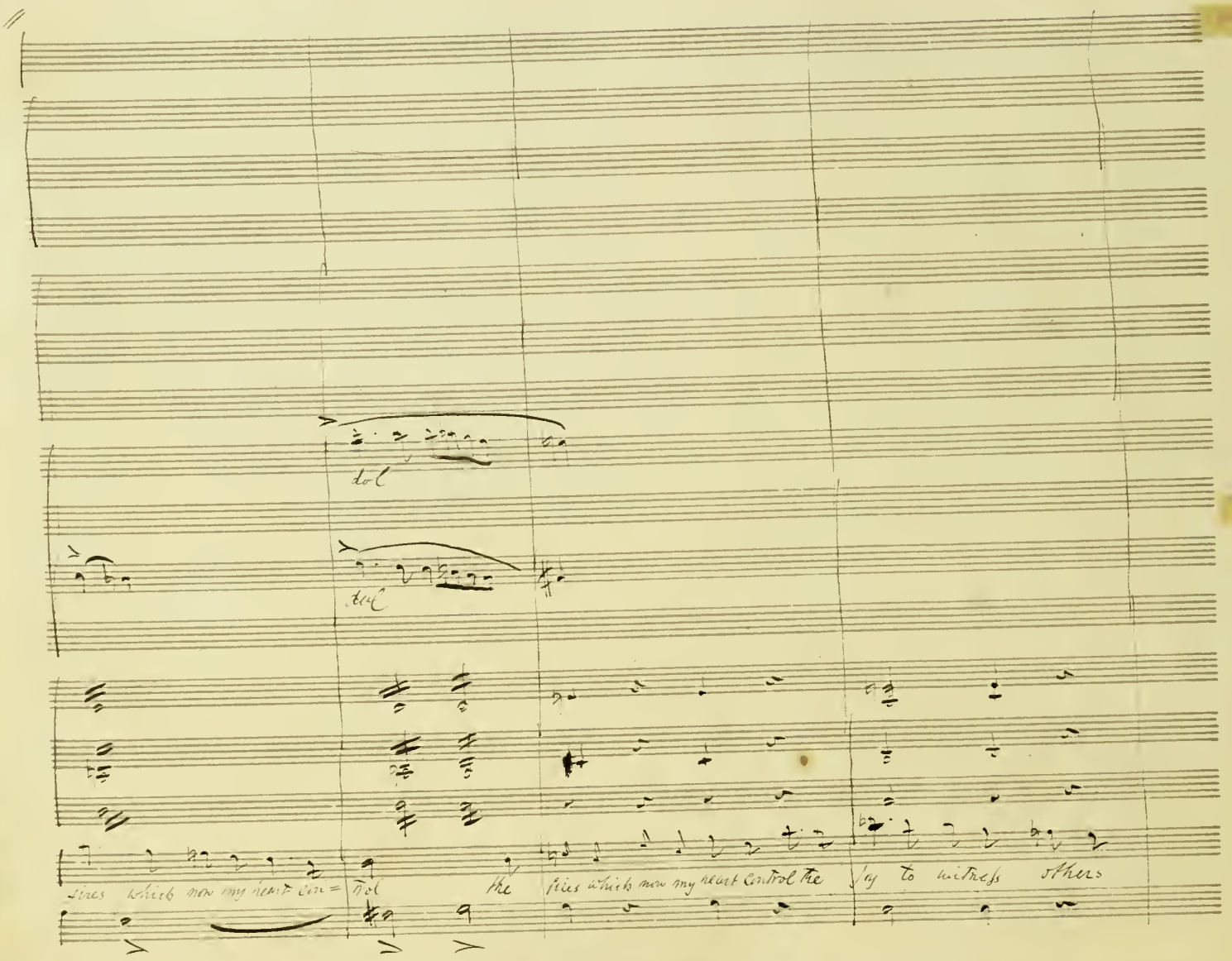

Too
Ne
save = ri = fice
The pays of
or his rival else be

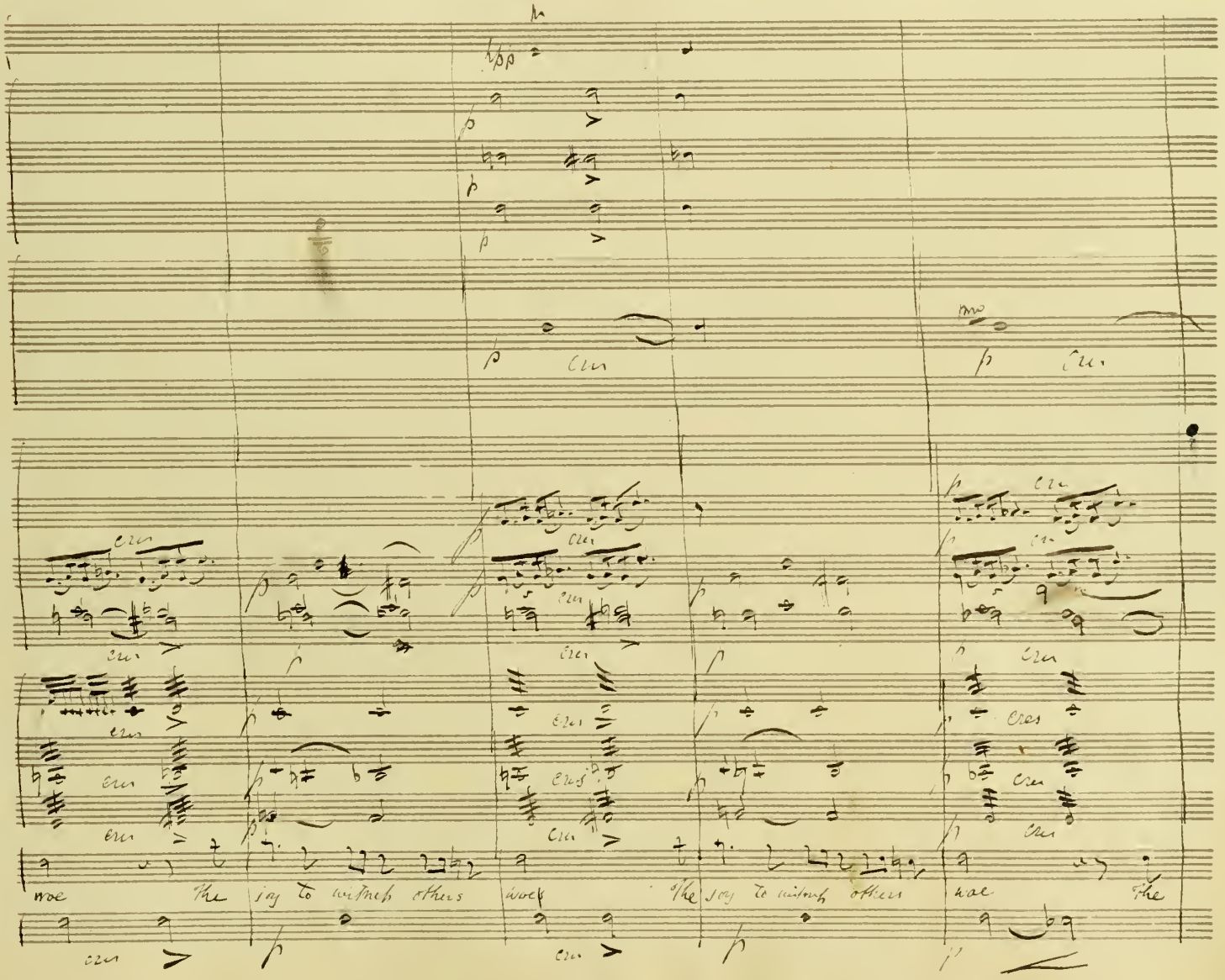

Slow
I'd or hiviral else be
Slow

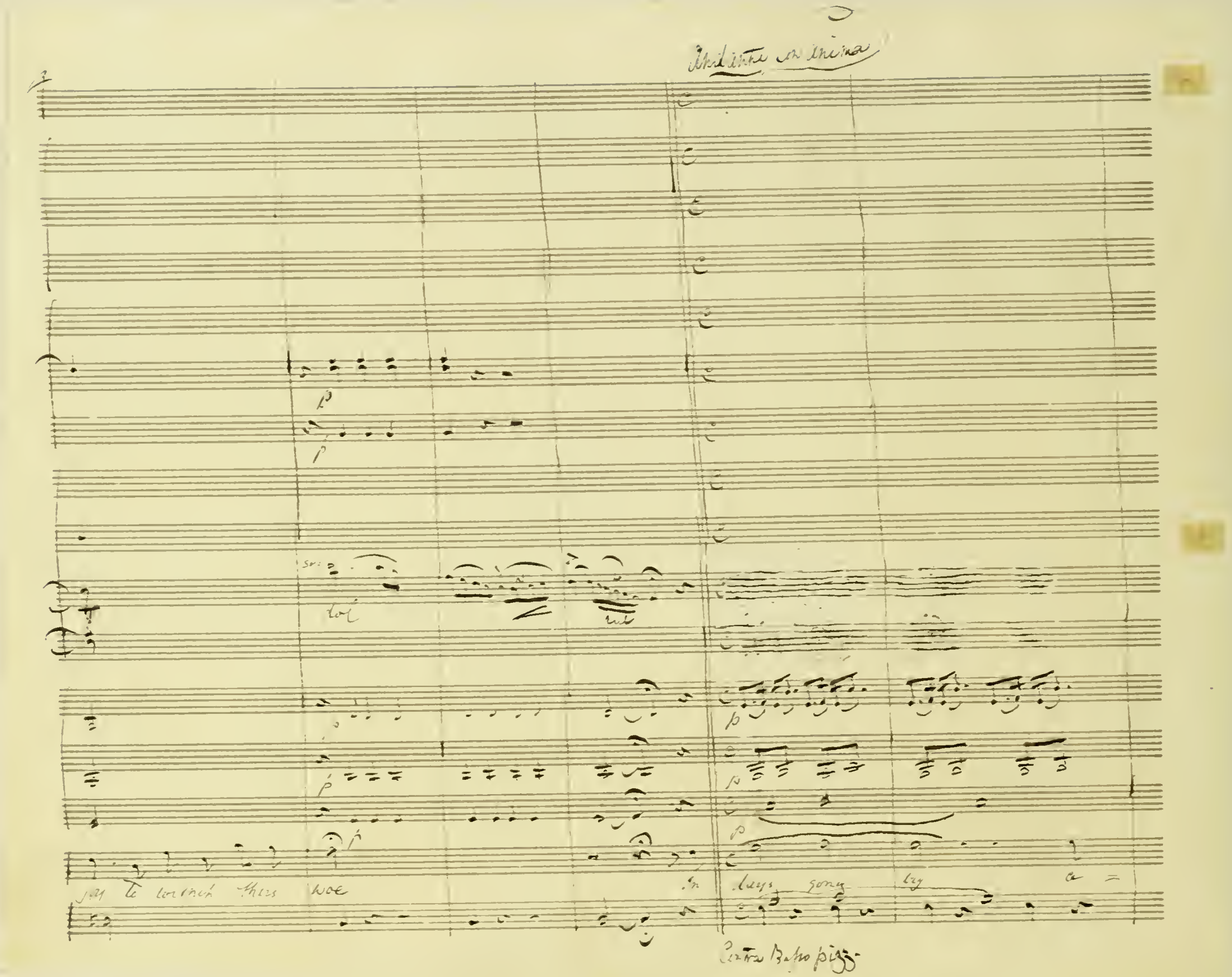

soul
Met-ó did not always know the fires which now my heart kin=
Trol
my heart kin=
Trol

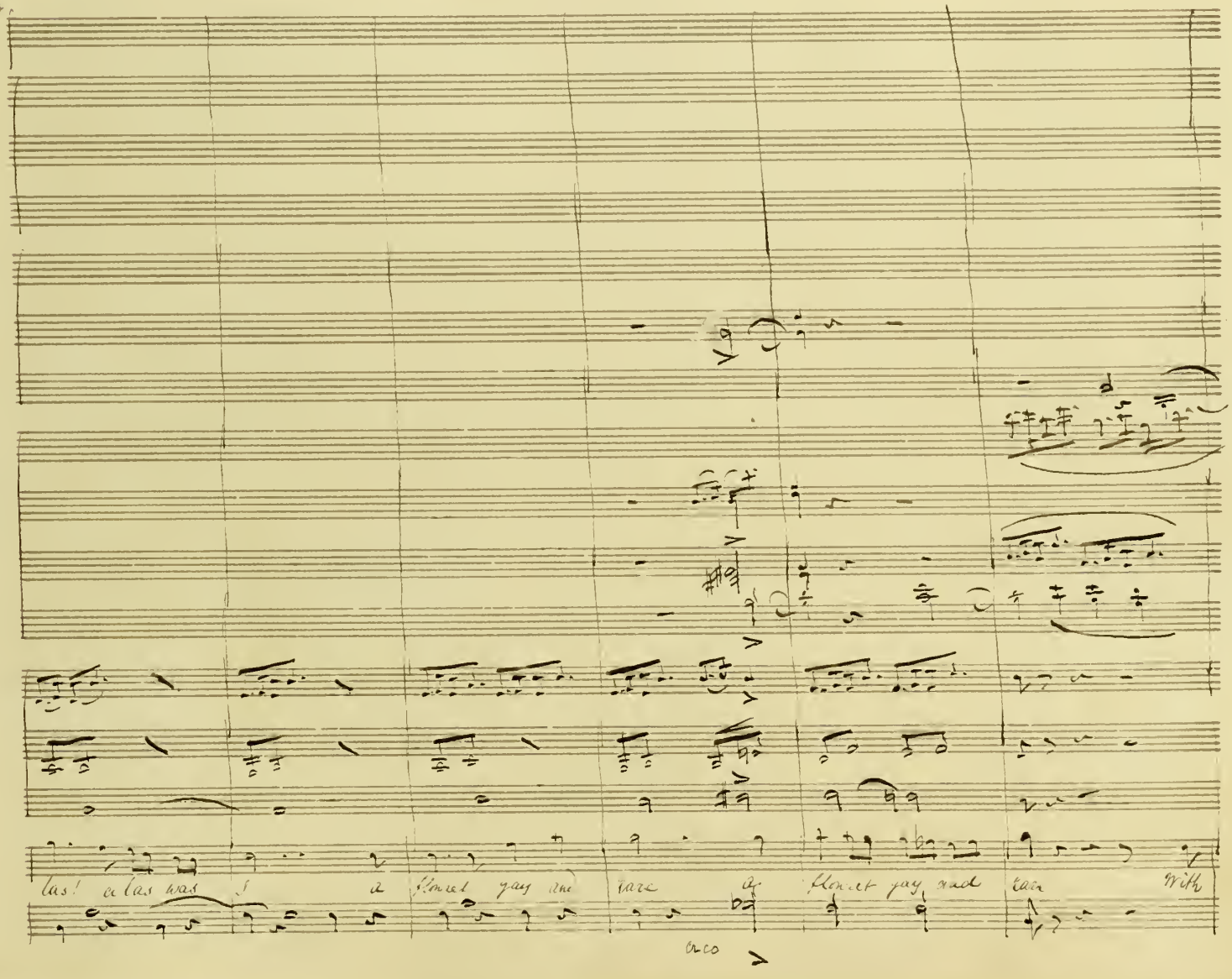

Man's misfortunes lack my soul
Yet I did not always know the sins which now my

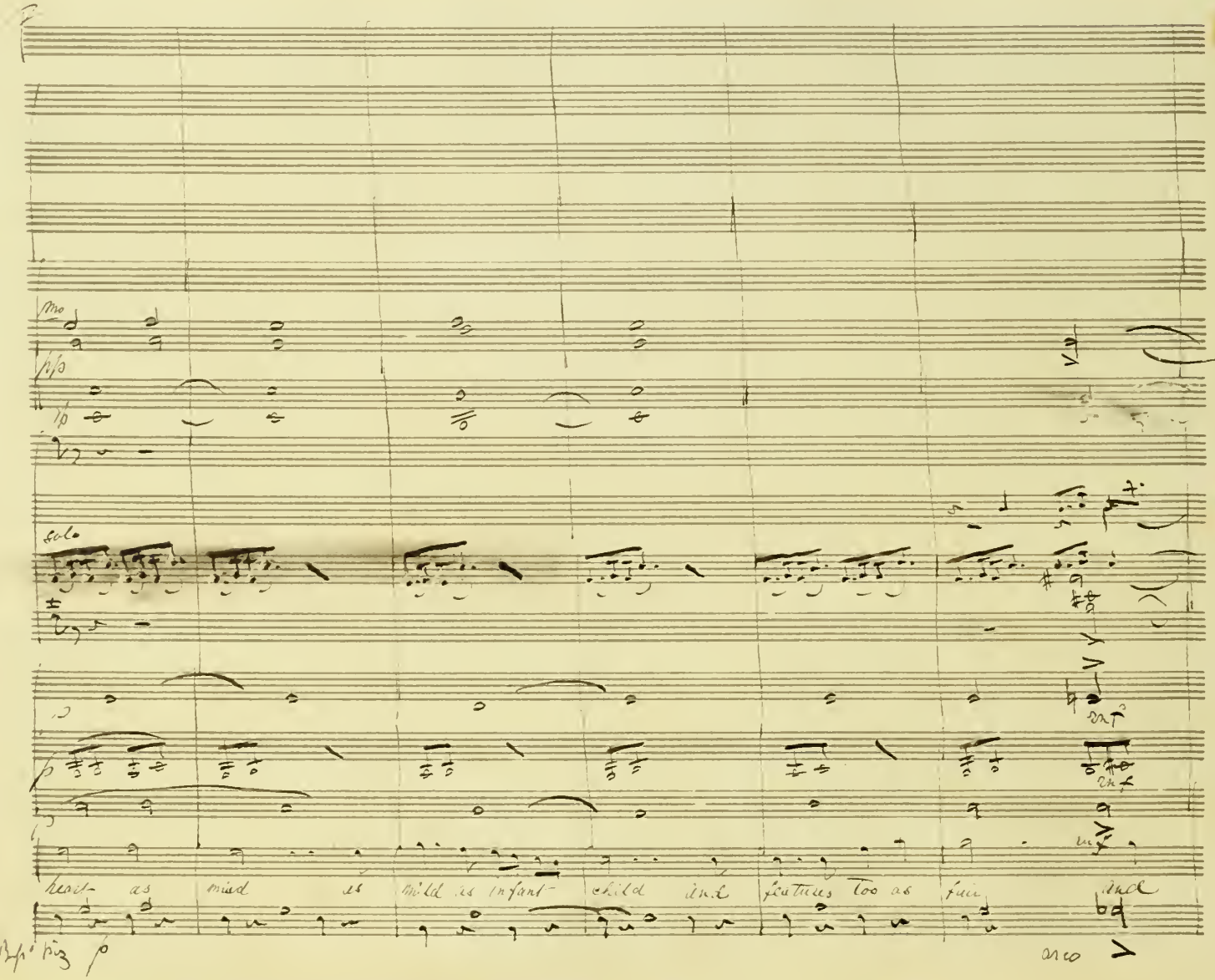

dim
dim
dim
dim
dim
dim
dol
Last con = trol
just I did not always
know the

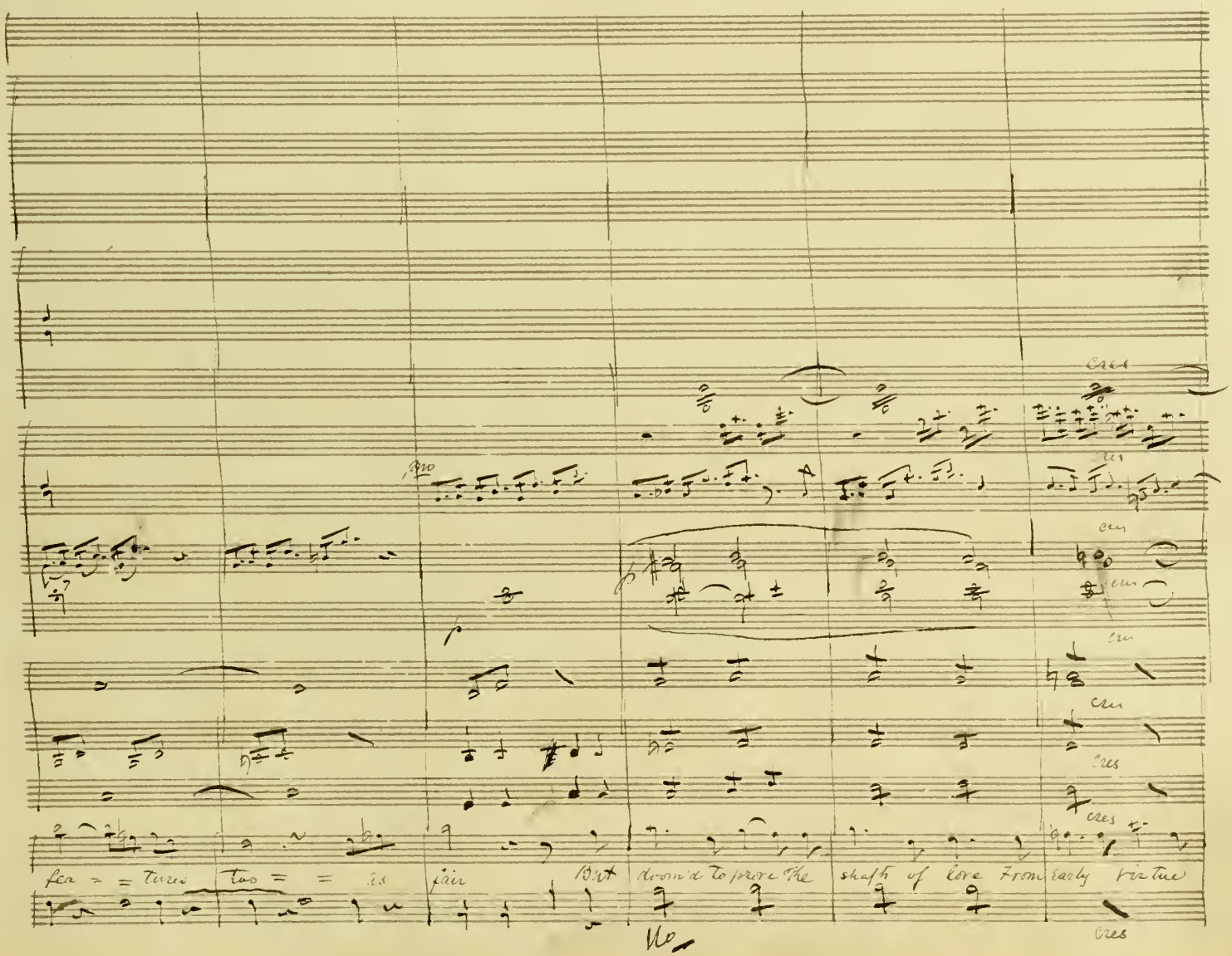

dol
dol
lies which now my heart con = trol
the lies which now my heart control the
by to mistress others

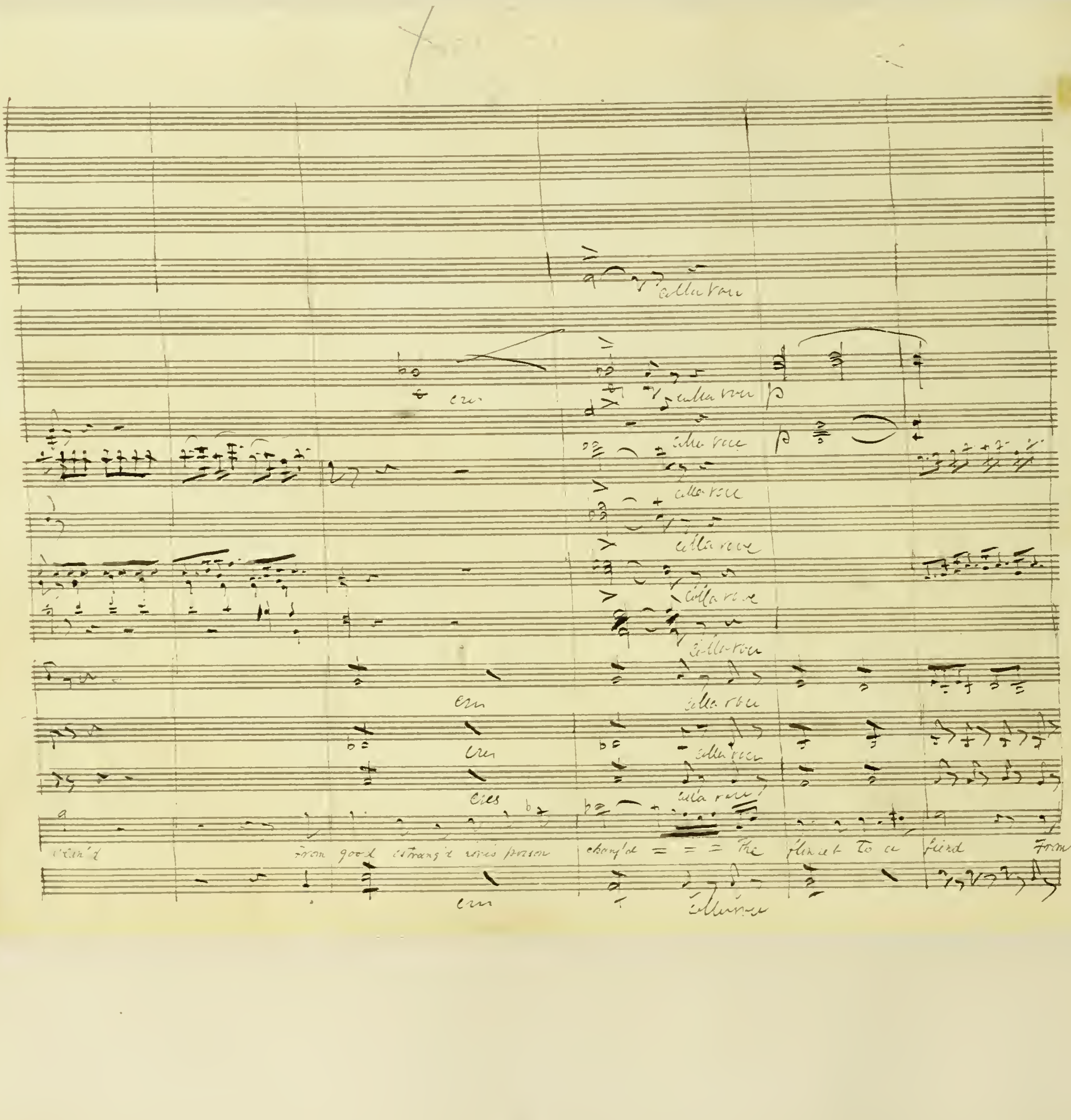

woe
The
joy to witness others
woe
The joy to witness others
woe
The


Andante con anima
Contra Basso pizz

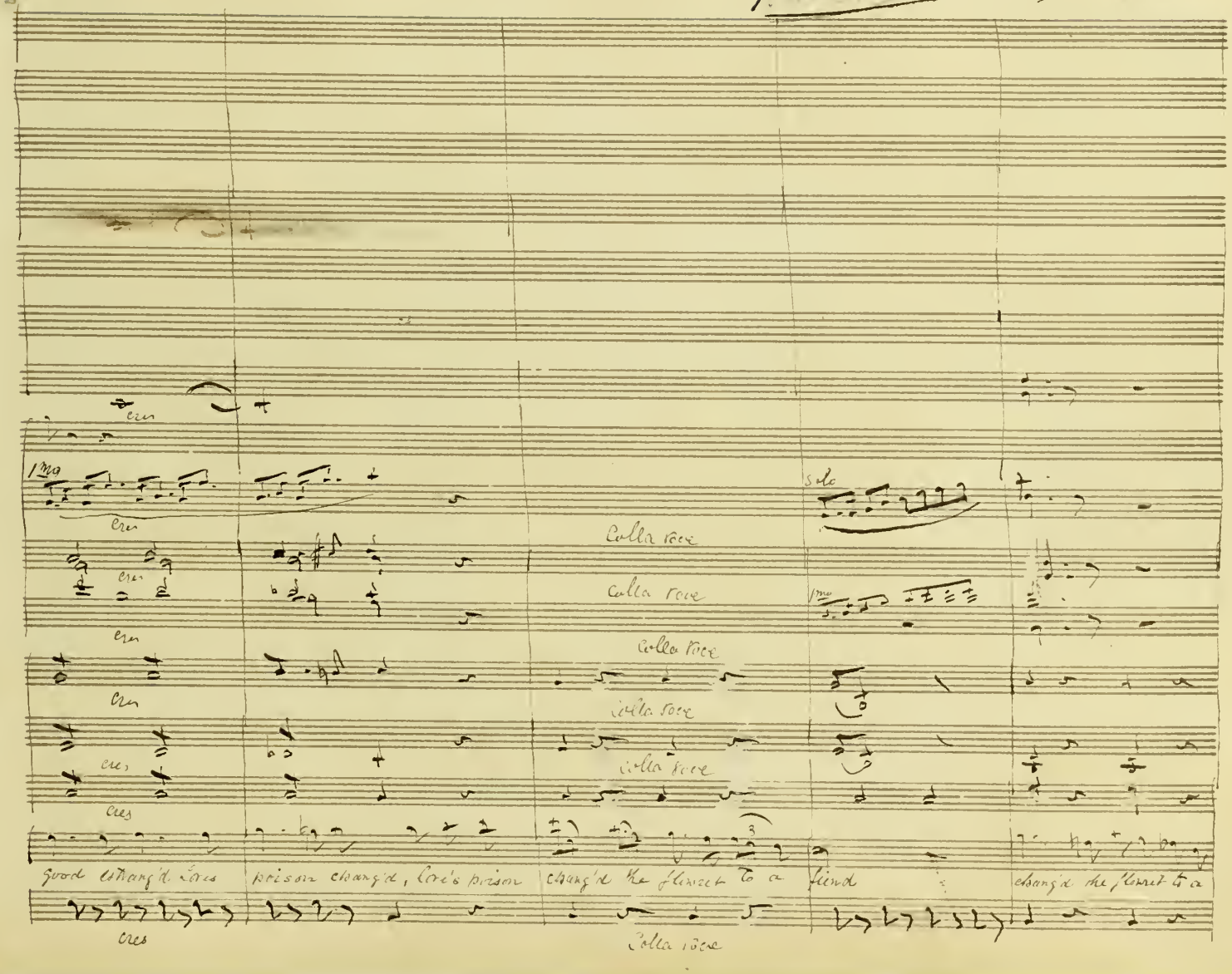

las! alas was I a sinned gay and dark as sleeved gay mad
With
arco

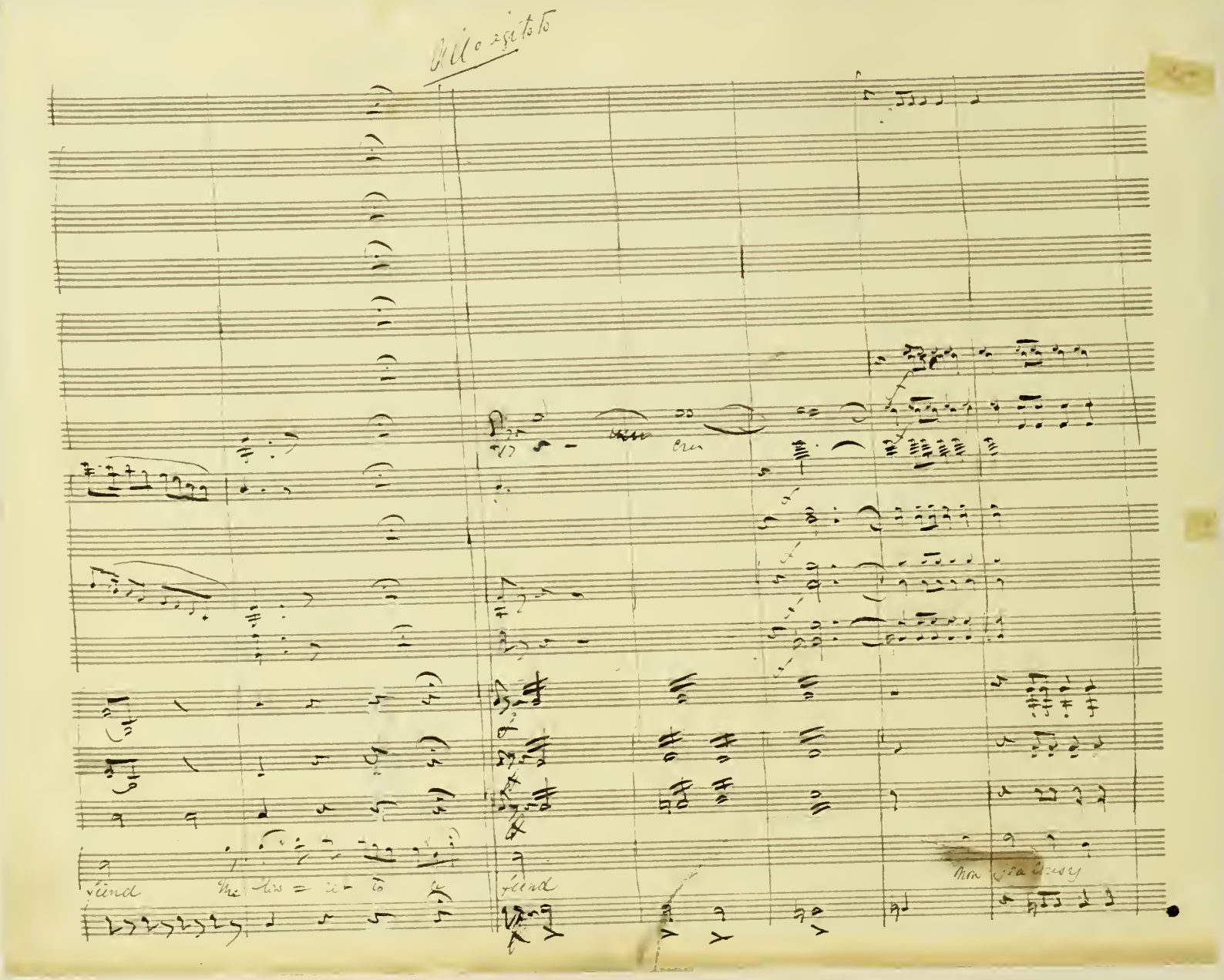

mo
solo
heart- as mind as mild as infant- child and features too as fair and
arco

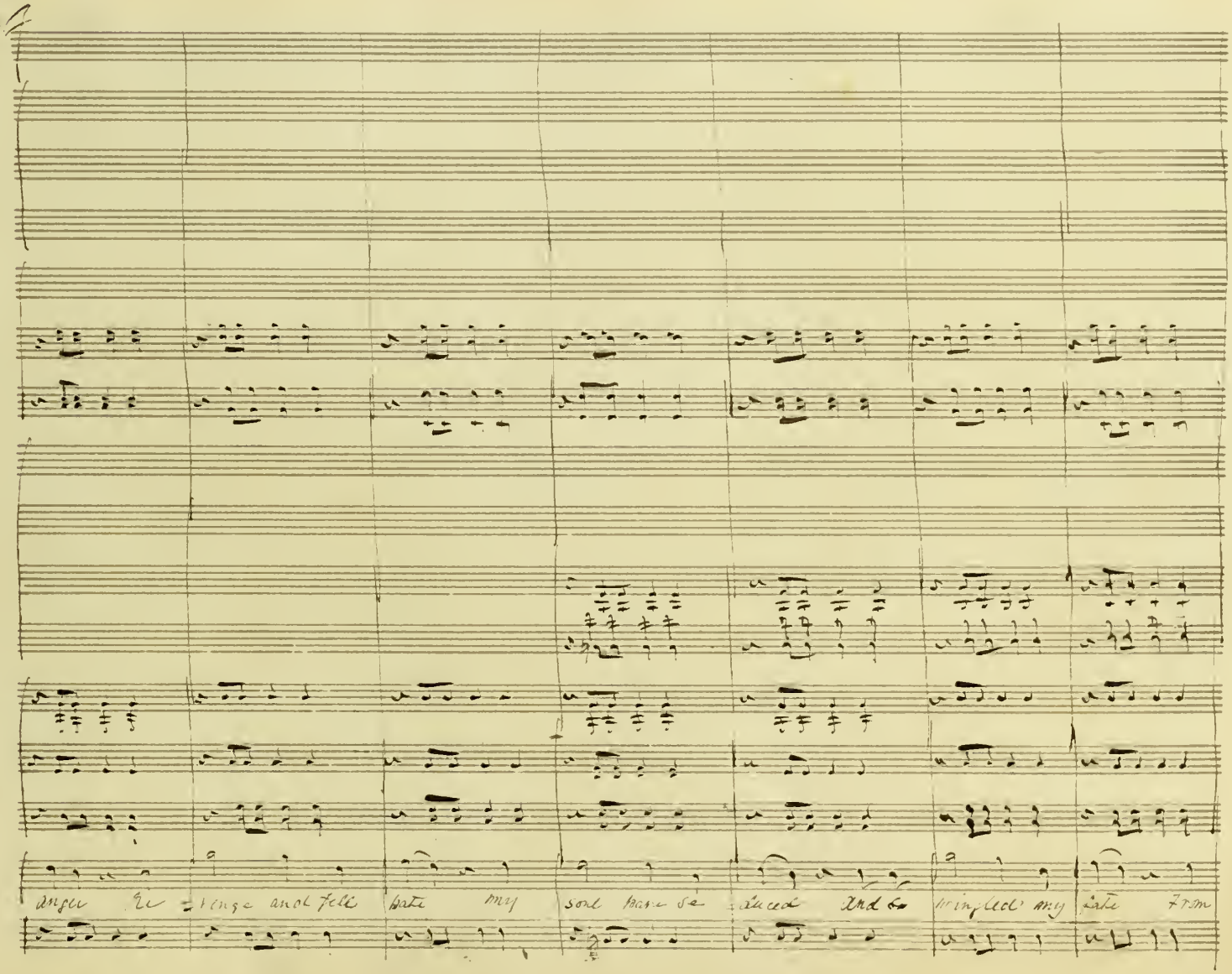

cres
cres
cres
cres
cres
cres
cres
cres
fea = = tures Two = = is pair But droom'd to prove the shaft of love From early virtue

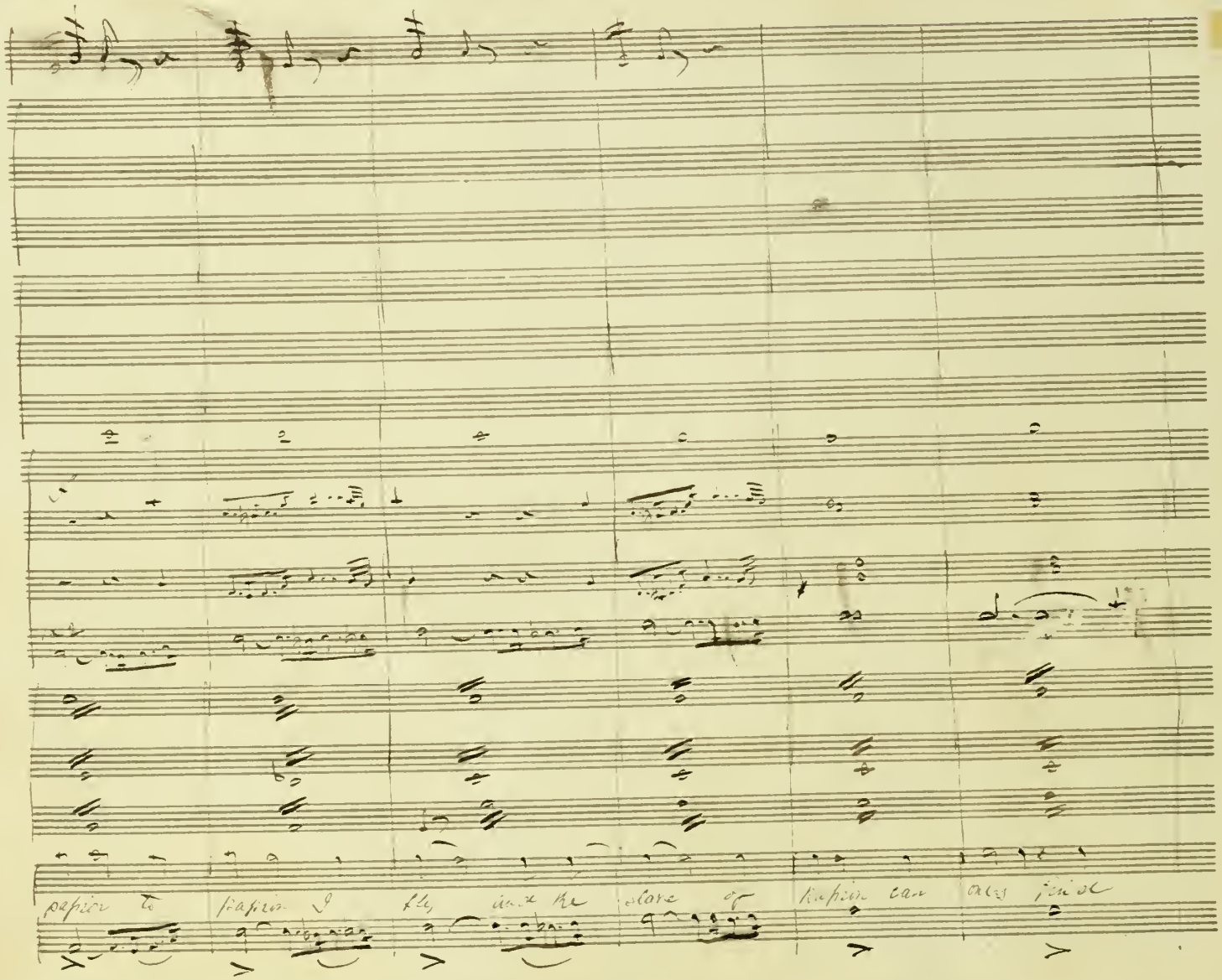

colla voce
cres

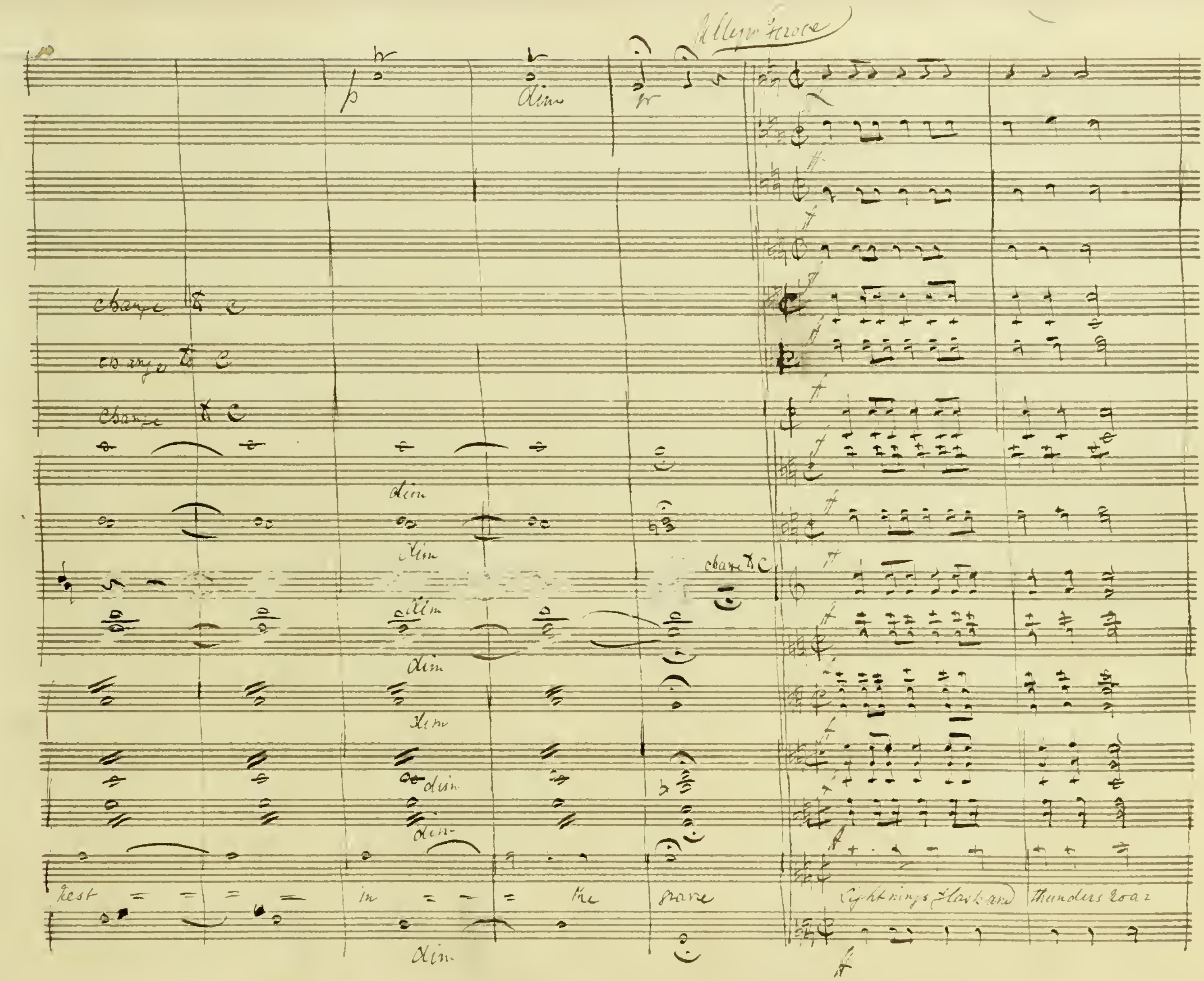
Pui lento

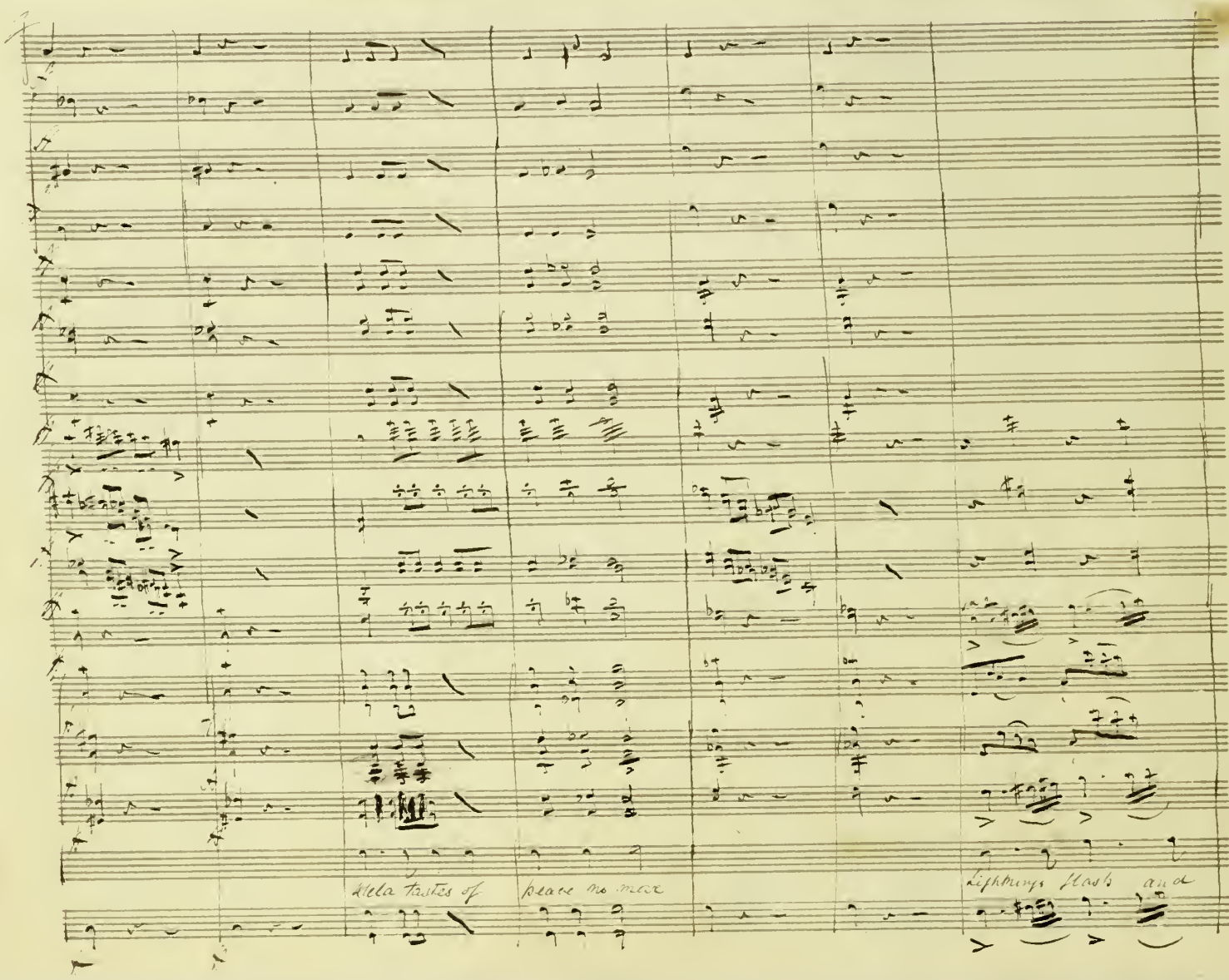

cres
1mo
cres
cres
cres
cres
cres
cres
Solo
colla voce
colla voce
colla voce
colla voce
colla voce
Good chang'd Lords
prison chang'd, Lord's prison
chang'd the flowers to a
fiend
chang'd the Planet to a
cres
colla voce

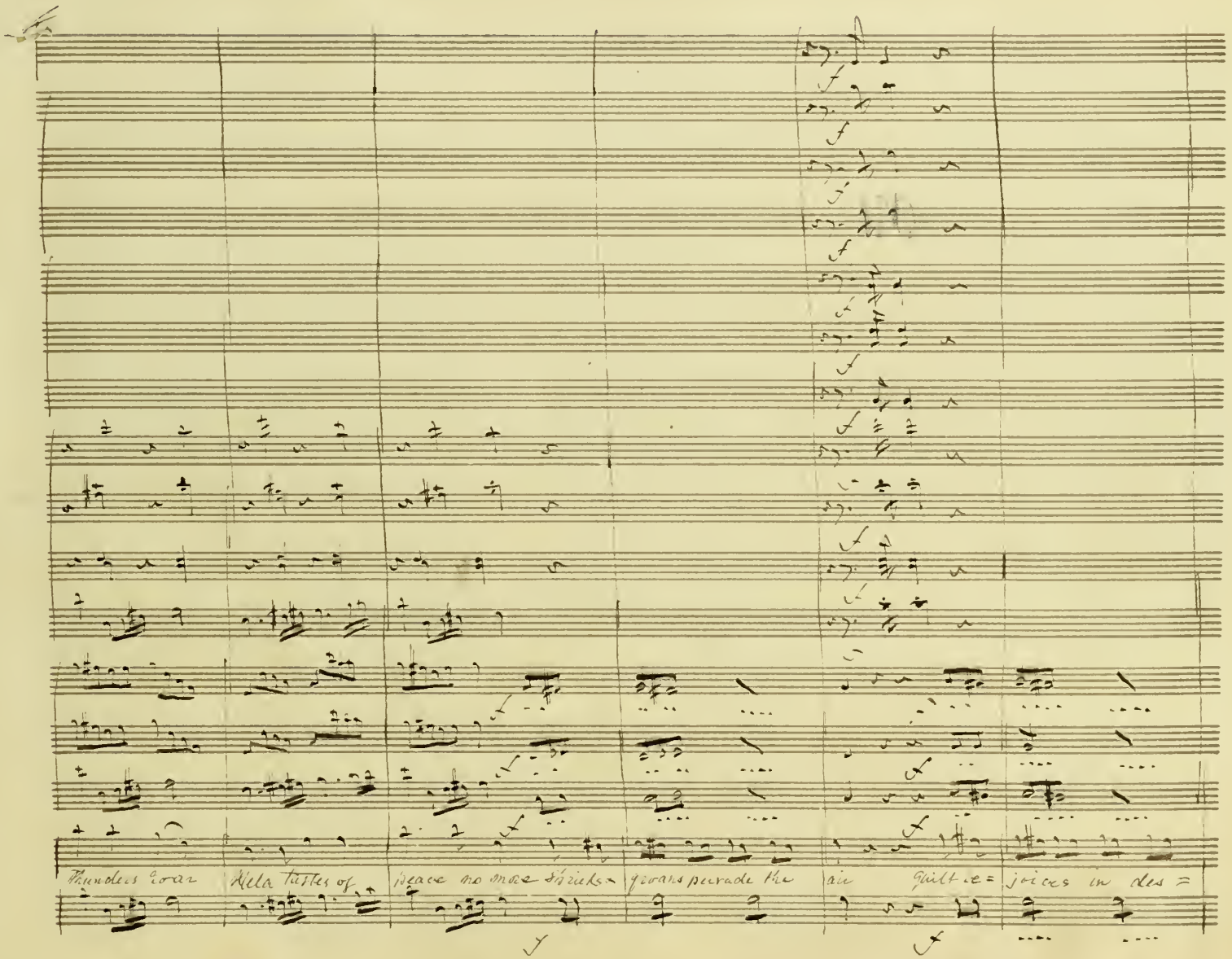

Allegretto
cresc
Wind
Wind


Angel Revenge and Fell hate my soul have se duced And to trimpled my late from

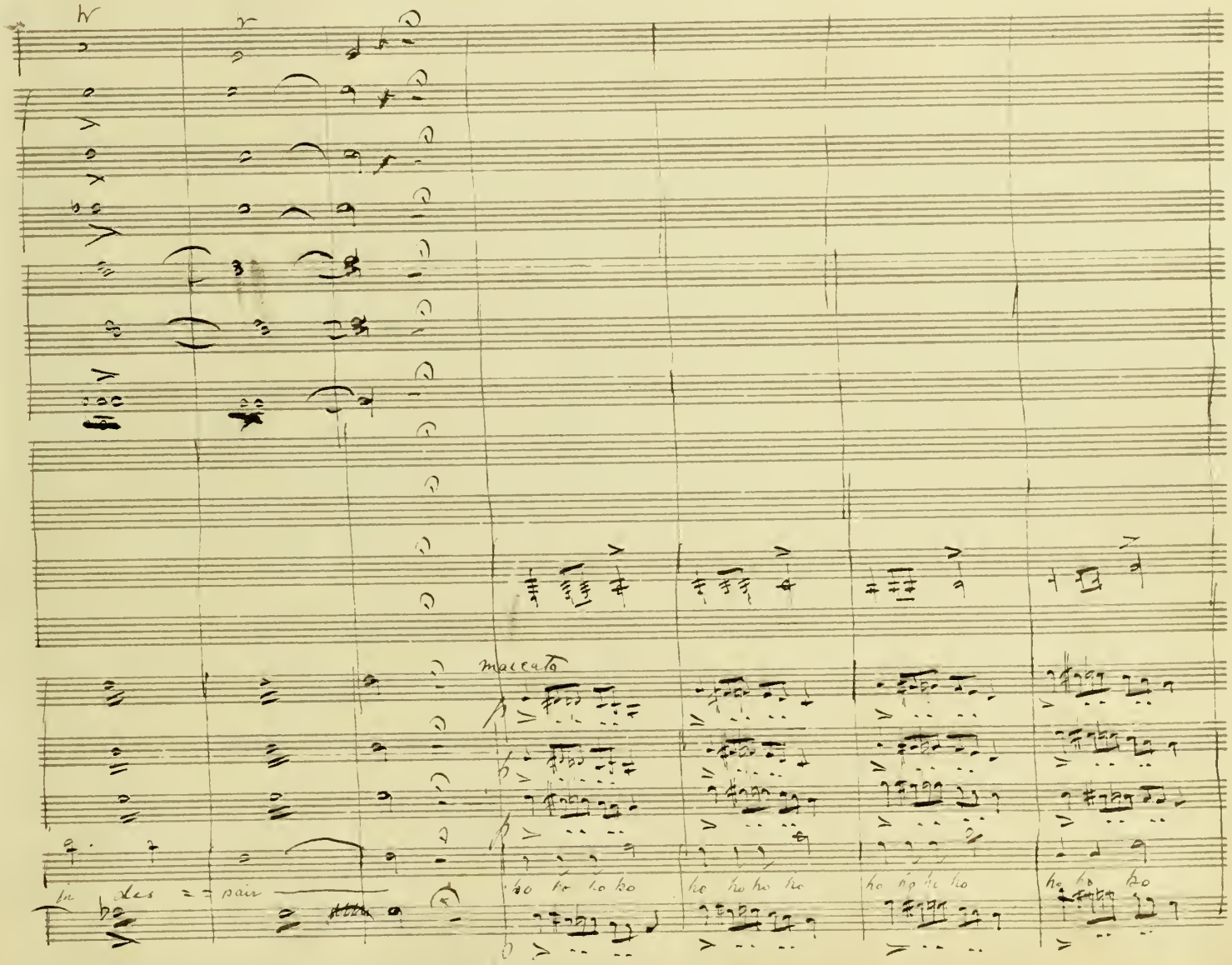

pepion to papion I fly in the store of papion can only


Allegro feroce
p
dim
change to C
dim
Rest = = = = in = = = the grave
Lightnings flash and thunders roar

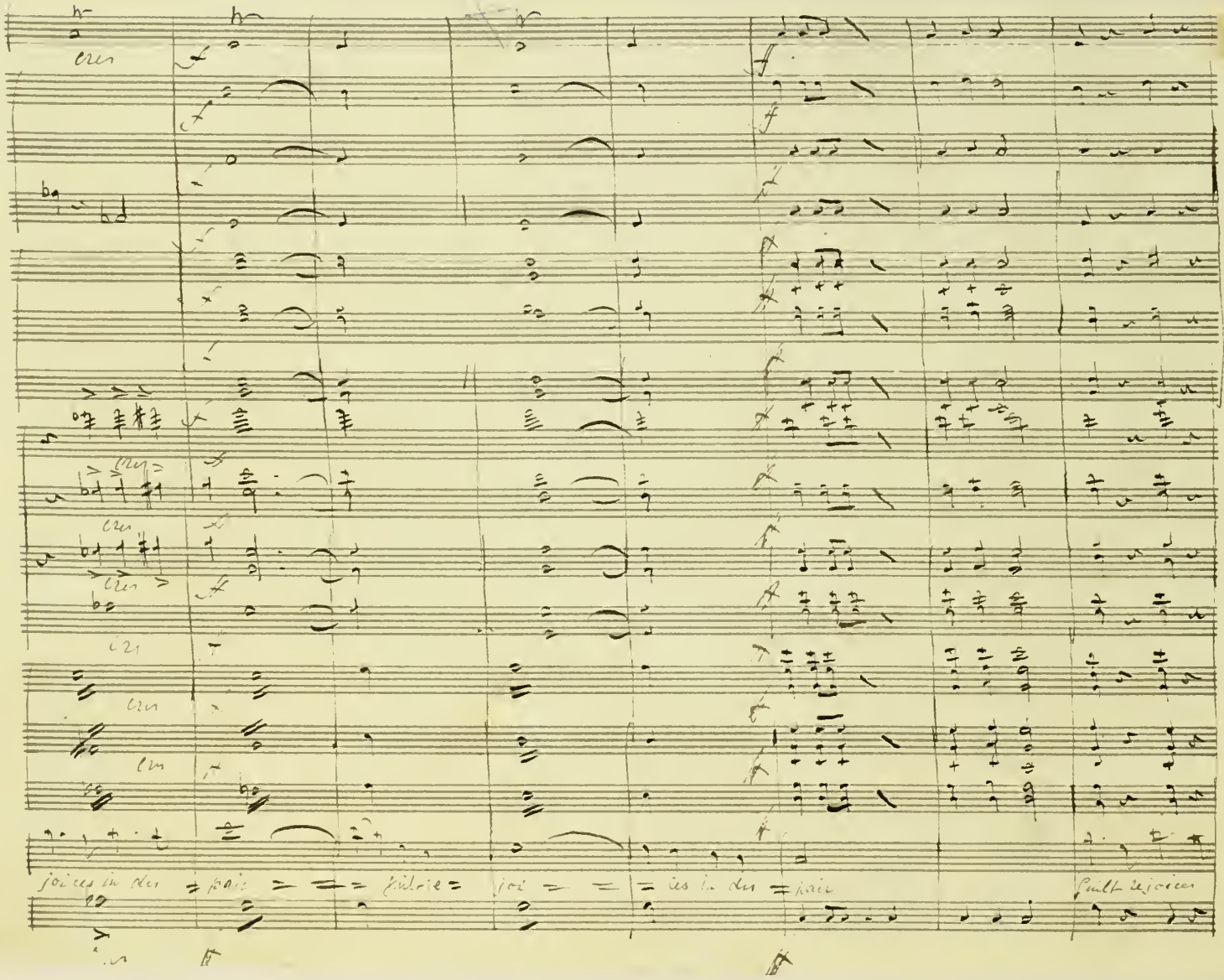

Hela tastes of
peace no more
lightnings flash and

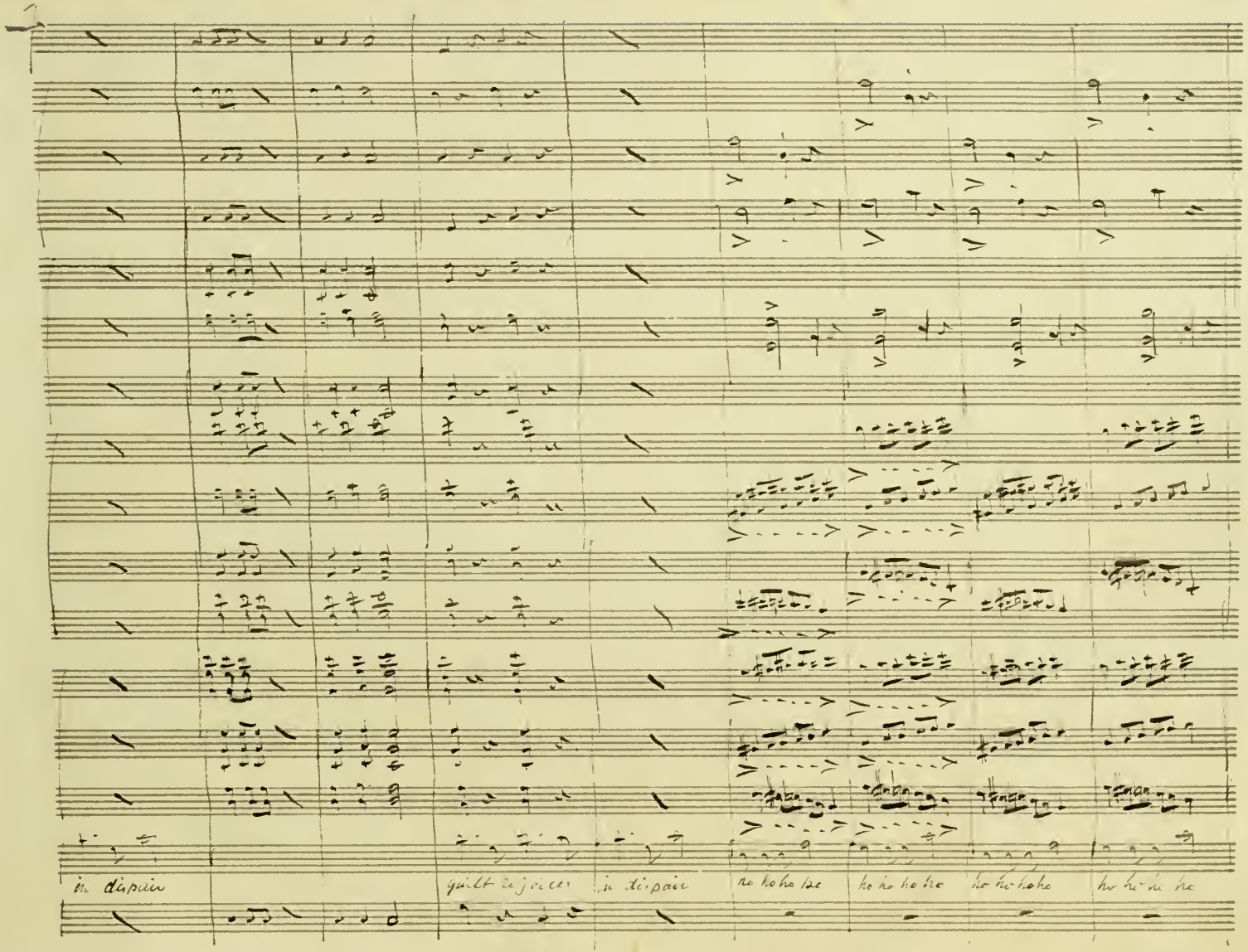

Thunders roar
Hella Tuttles of
peace no more shrieks
groans pervade the
air
guilt-e=
joices in des=

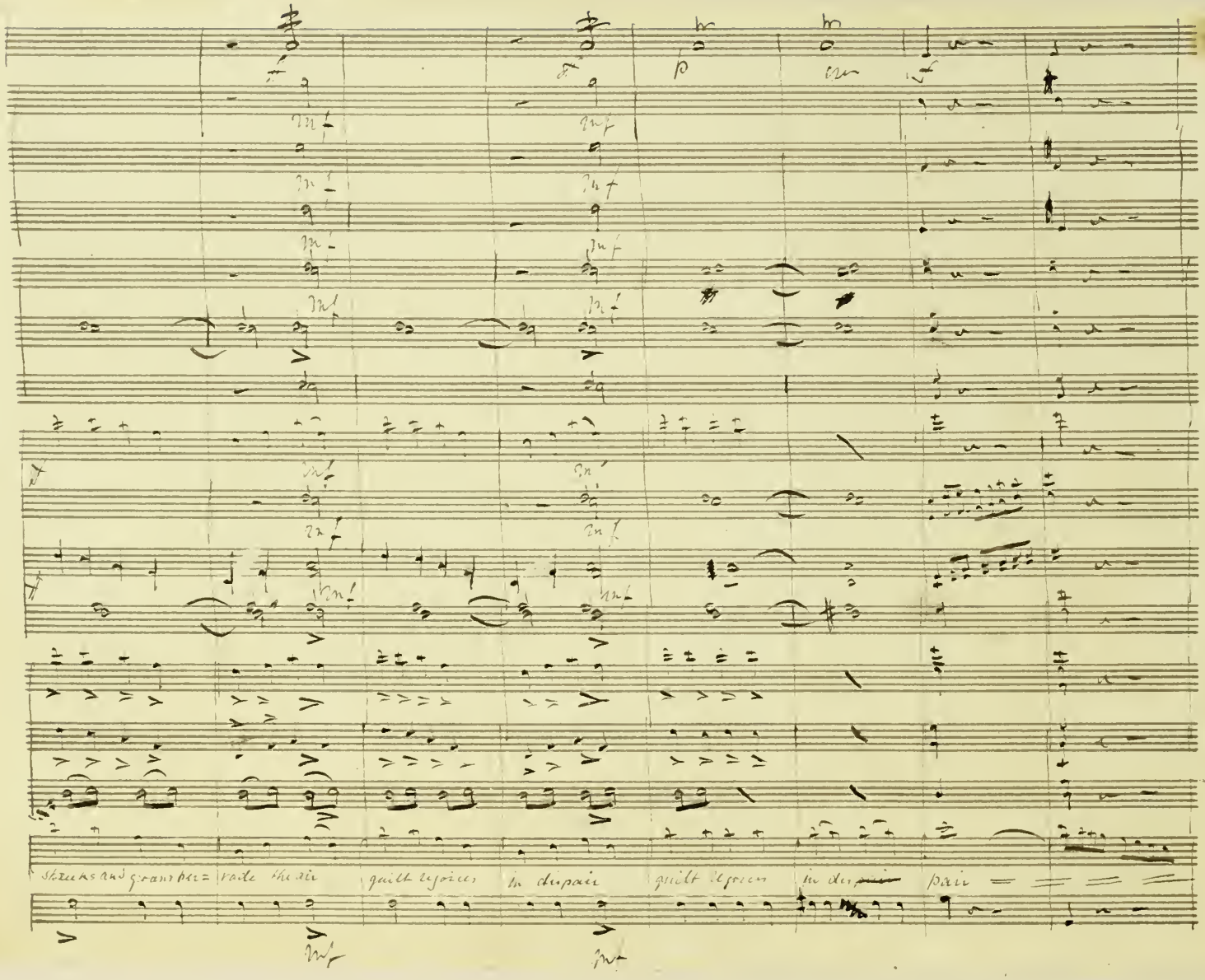
pour faillir = = =

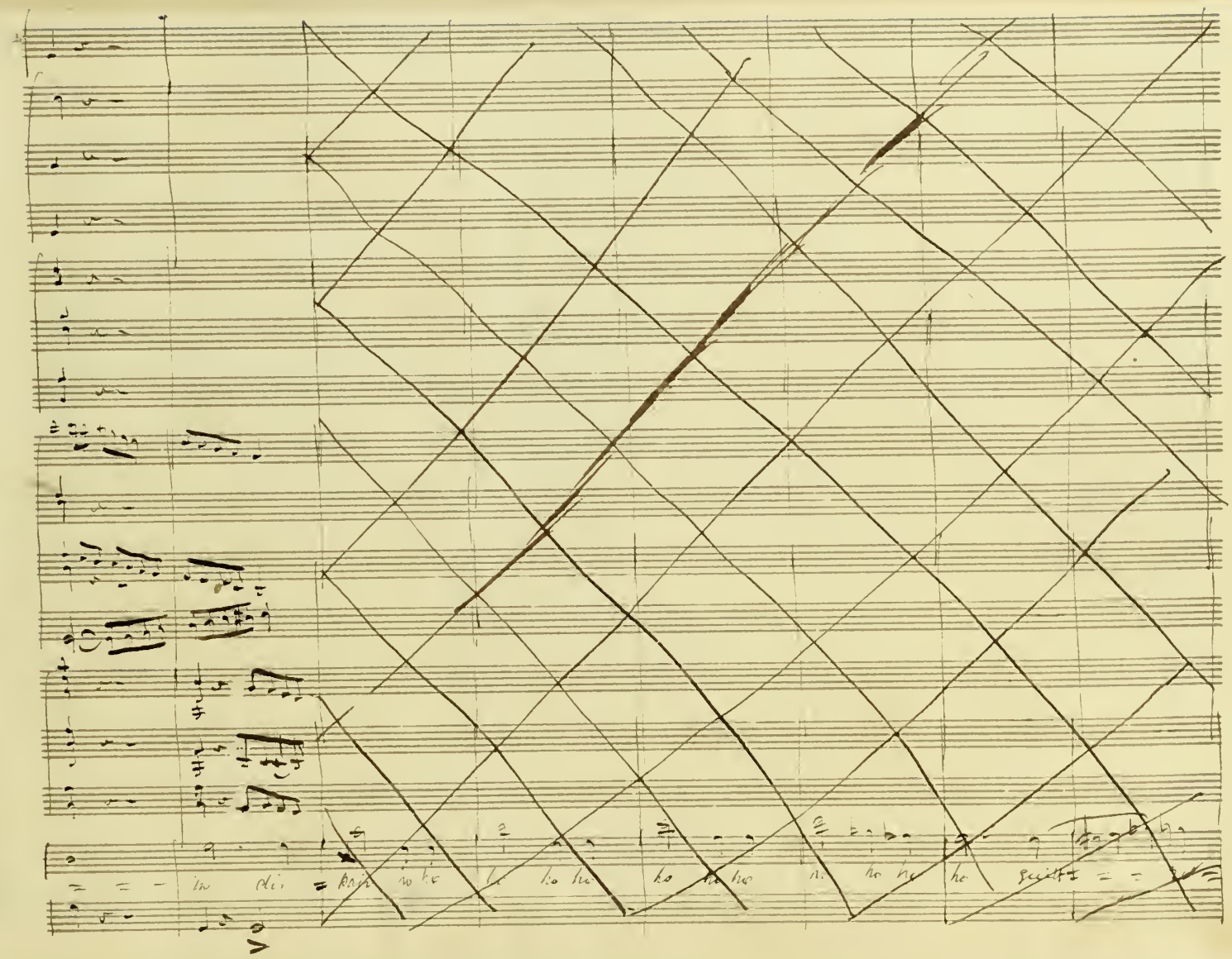

staccato
ho ho ho ho
ho ho ho ho
ho ho ho ho
ho ho ho

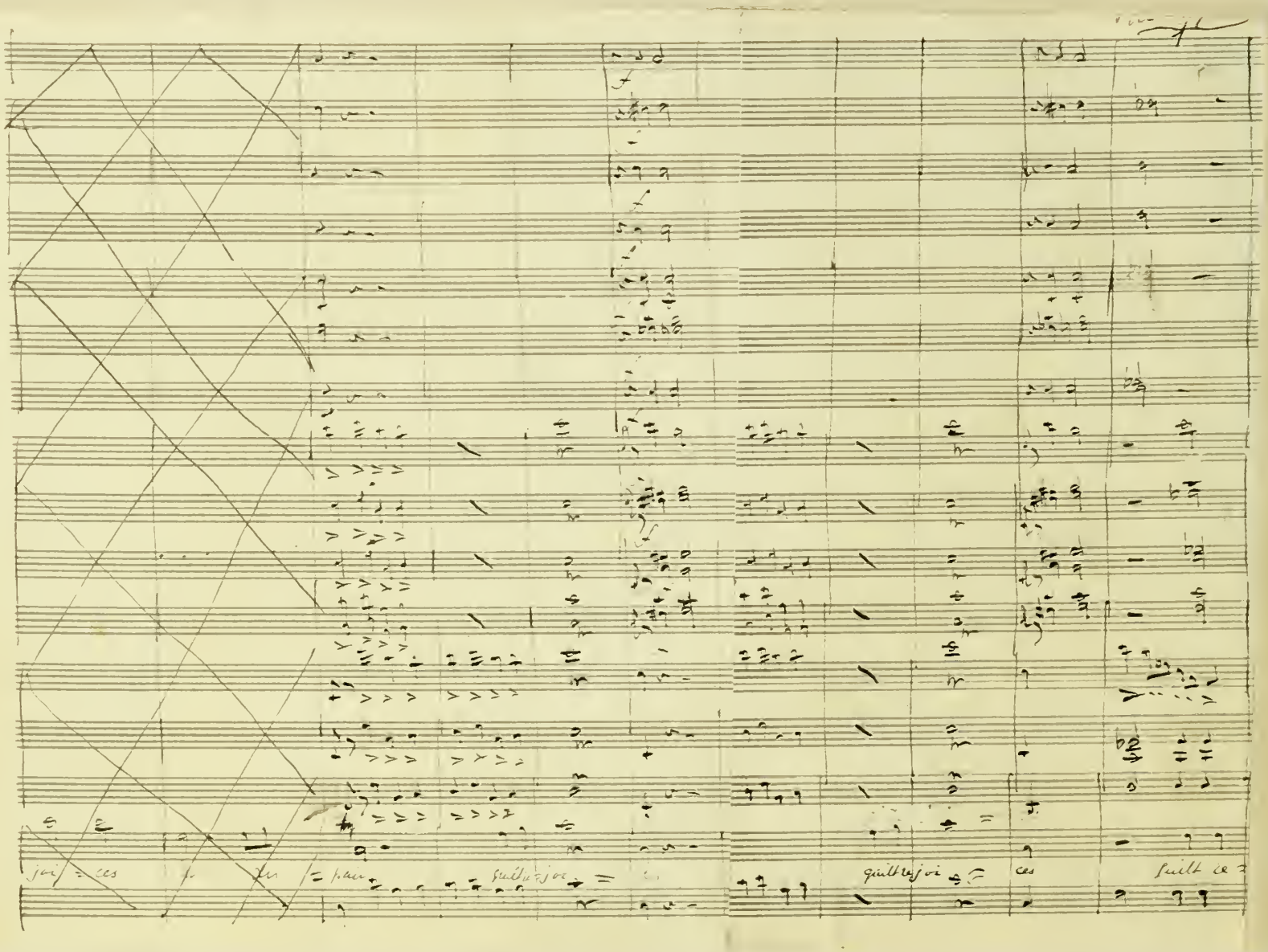
pair = = = = = guitare = joi = = = ces in ces = pair strucks and prans nu tade ke pin puill re =

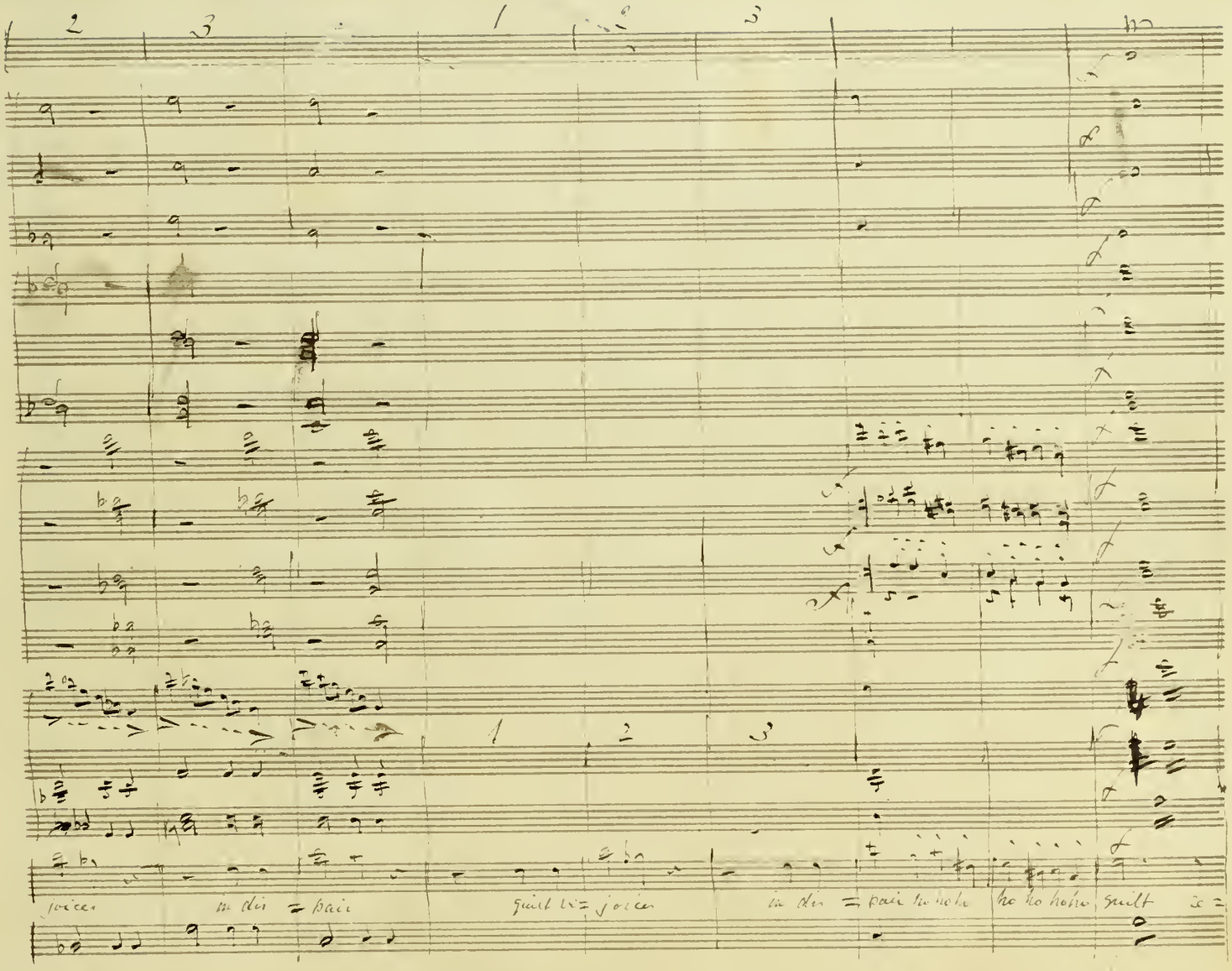

cres
cres
cres
cres
cres
cres
cres
joicez in der
joie
freude
joie
es in der
joie
Seelle

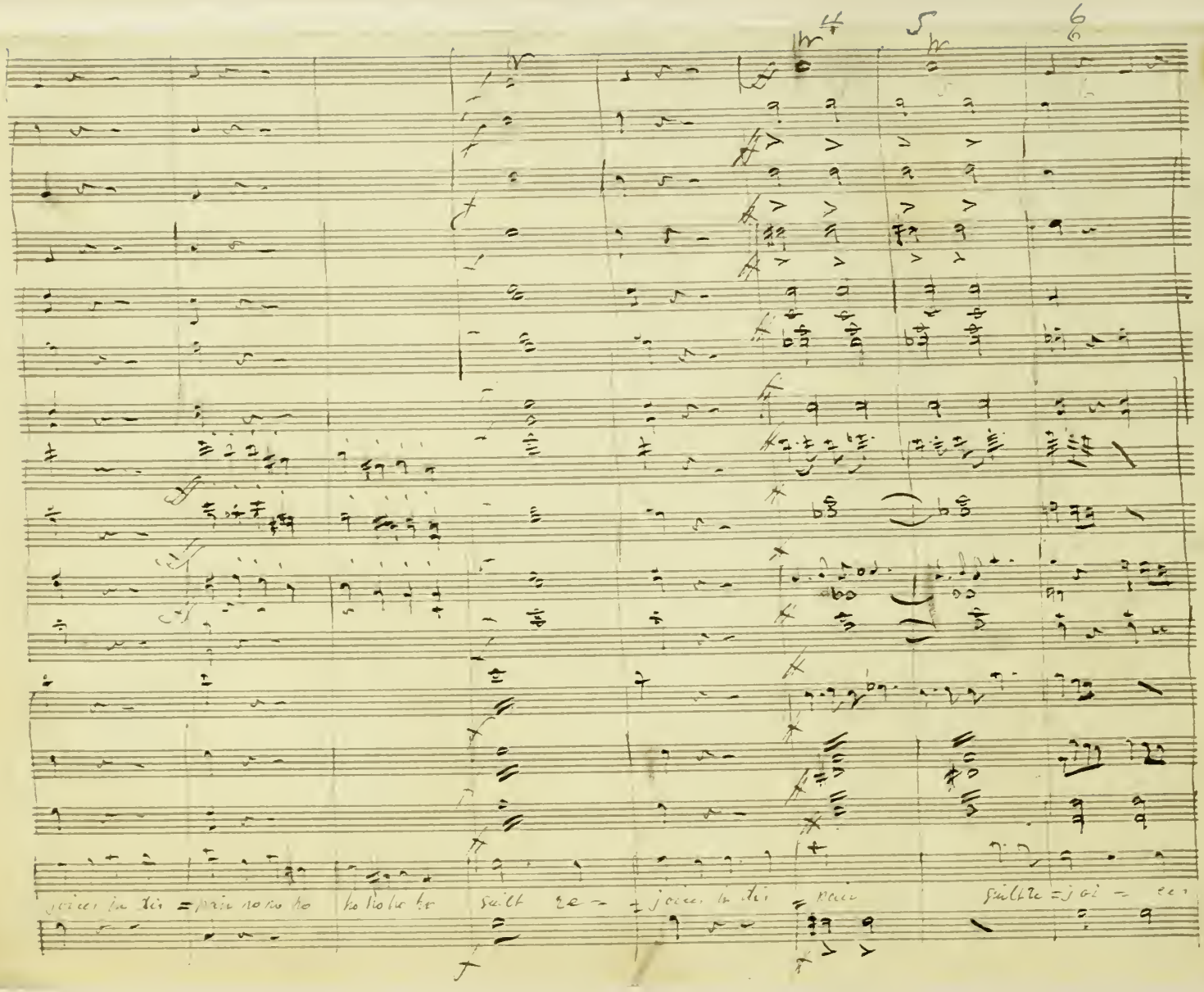

in dispair
guilt & joices
in dispair
no ho ho ho
ho ho ho ho
ho ho ho ho
ho ho ho ho

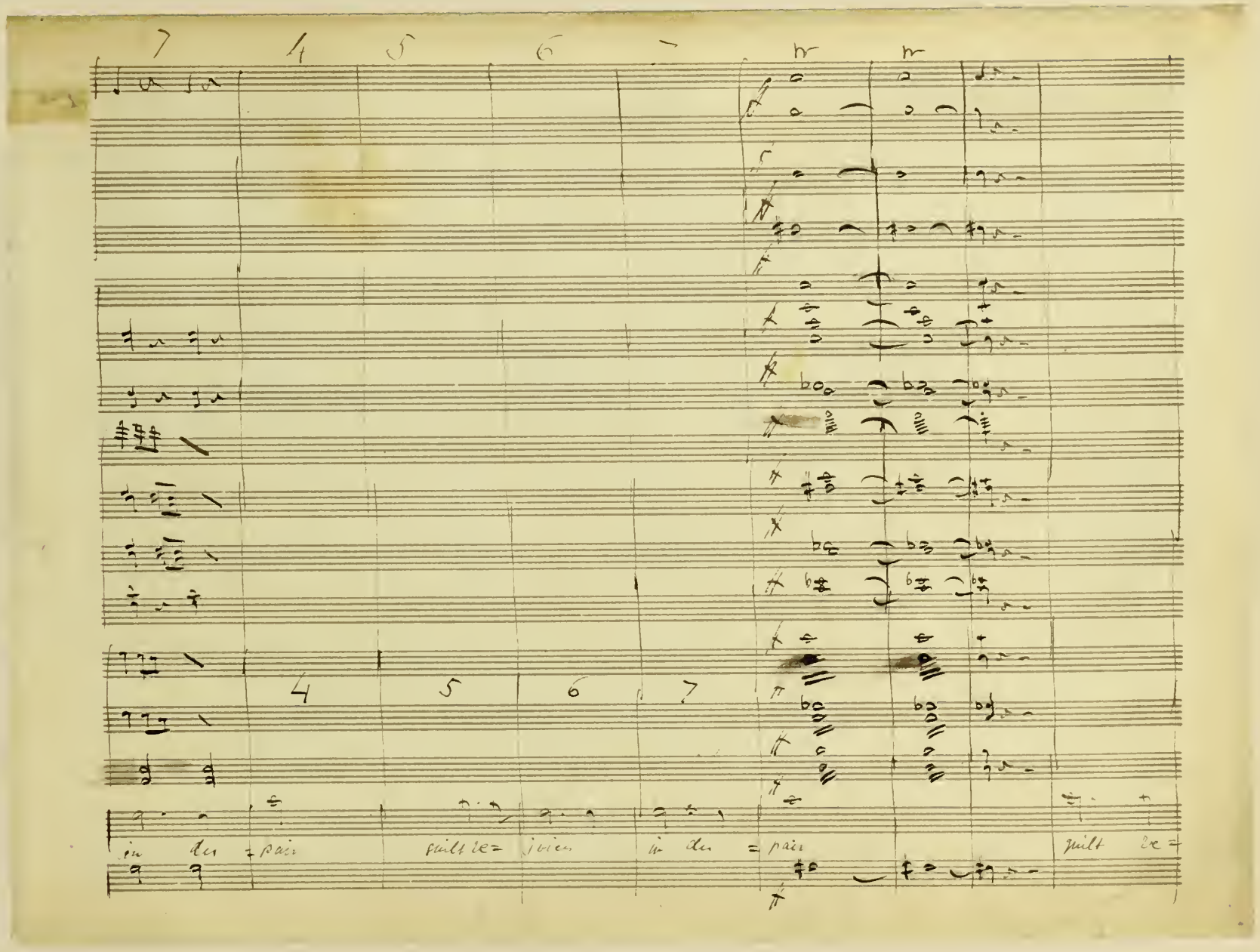

Skreeks and groans rend the air
guilt rejoices
in despair
guilt rejoices
in despair

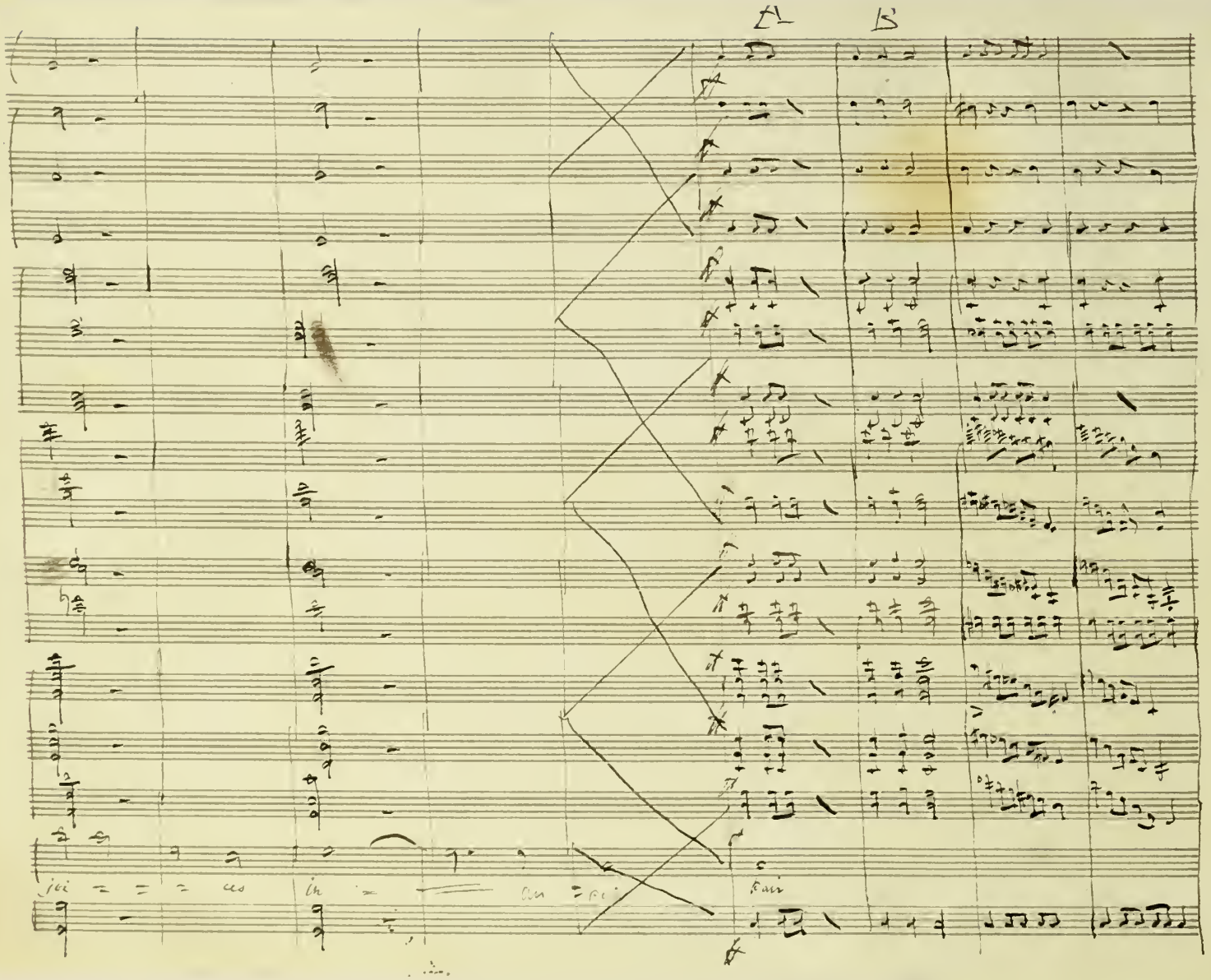

in dei = hoch wo he ho ho ho ho ho ho ho ho ho ho ho geist




joicen in dei = pace guilt viz = joicen in dei = pace ho ho hoho, guilt iz =

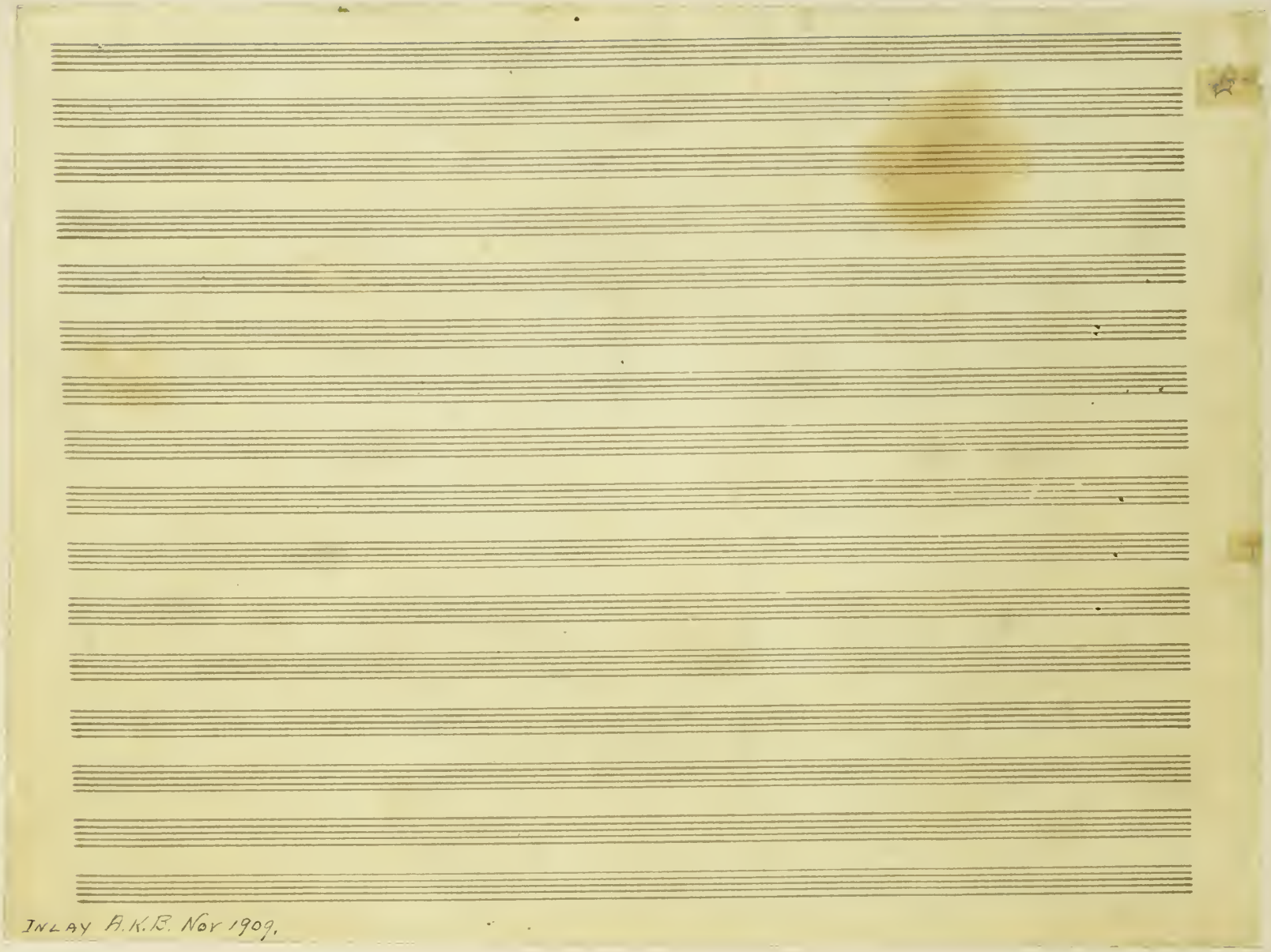
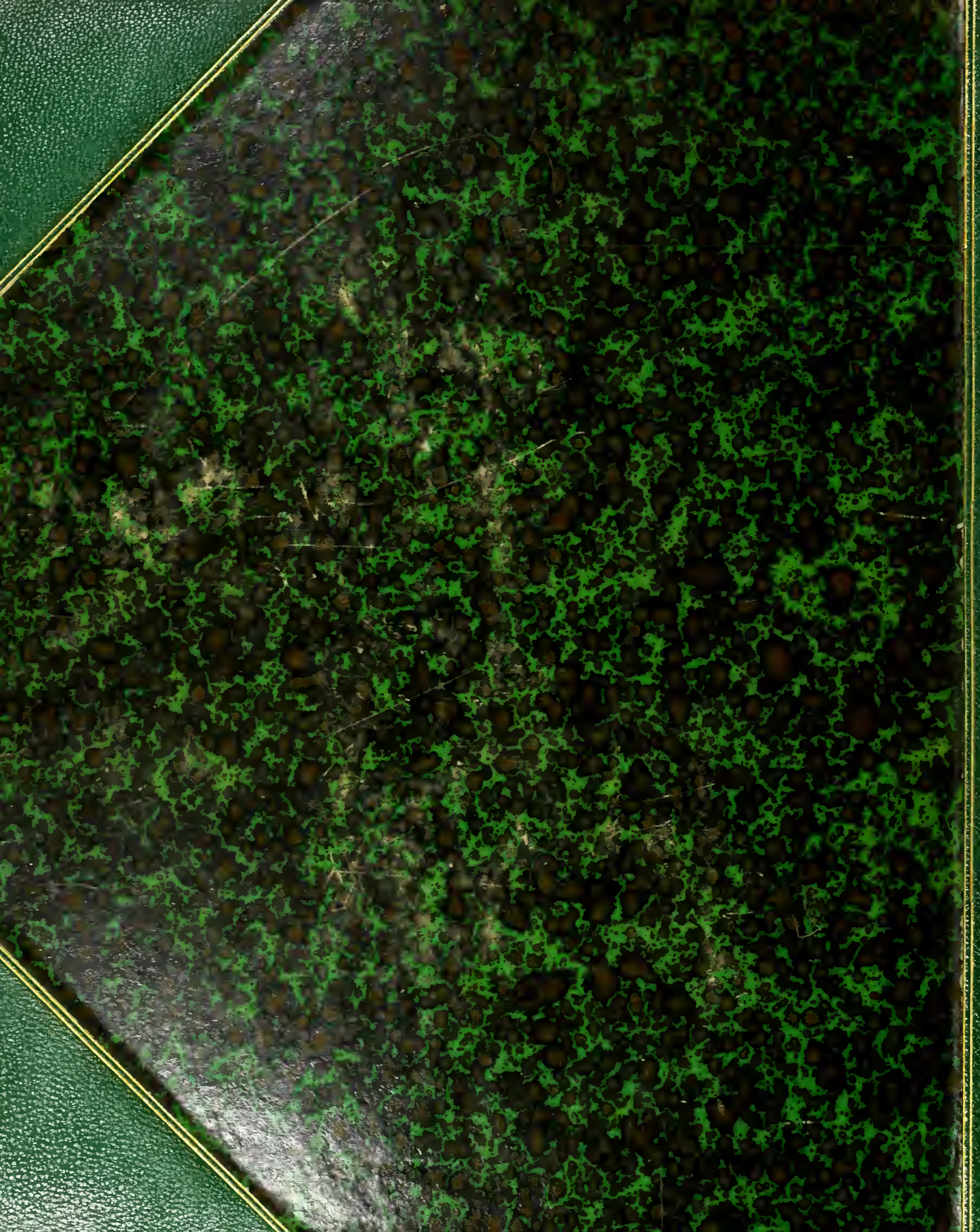

4
5
6
f
jouer in tri = pri no no ho
ho ho ho ho
suit te
jouer in tri = pri no
suitte = joi = ee
f


7 4 5 6
4 5 6 7
in der = pair
guilt ler = ju ien
in der = pair
guilt ler =



INVOCATION SCENE
AND
FINALE - PAGES 111-126 INCL.
MISSING.

A
B
Segue


INLAY A.K.E. Nov 1909.